

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND EXNOBLES WHATEVER IT EXPRESSES."—*Globe*.

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VOL. 43—No. 15.

SATURDAY, APRIL 15, 1865.

PRICE {4d. Unstamped.
5d. Stamped.

ST. JAMES'S HALL.—Under Distinguished Patronage.

—Mr. VAN PRAAG begs to announce that his BENEFIT CONCERT will take place at the above hall, on Thursday evening, May 11th, 1865, to commence at Eight o'clock precisely. Vocalists—Madame Lemmens-Sherrington, Madame Elvira Behrens, Miss Poole, Madlle. Enquist, Miss Pyne Galton, Miss Banks, Miss Emily Spencer, Miss Emma Jenkins, Madame Weiss, Miss Louise Van Noorden, and Madame Louise Liebhart. Miss Palmer, Madame Emma Heywood, Miss Emily Soldene, Miss Julia Elton, and Madame Sainton-Dolby. Mr. George Perren, Mr. W. H. Cummings, Mr. Frank Elmore, and Mr. David Miranda. Mr. Lewis Thomas, Mr. G. Patey, Mr. Kenwick, Mr. Chaplin Henry, Signor Clabatta, Mr. L. Walker, and Mr. W. H. Weiss. Instrumentalists—Violin, Herr Ludwig Strauss; Violoncello, Herr Lidel; Harmonium, Mons. Lemmens; Cornet-a-Pistons, Mr. Levy; Piano-forte, Madlle. De Beauvoisin, Miss Kate Gordon, Mr. Sydney Smith, Herr Willem Coenen, and Mr. Charles Hallé. The celebrated guitarist, Sokolowski, will make his first appearance in England. Conductors—Messrs. Lindsay Sloper, A. Randegger, Frank Mori, Wilhelm Ganz, Emile Berger, Aguilar, and Mr. Benedict. Tickets at popular concert prices. Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets may be obtained of the principal Musicians in Regent-street and Bond-street; of Mr. PATNE, at the Hanover-square Rooms; of Messrs. KEITH, PROWSE, & Co., City Agents, 48, Cheapside; of Mr. VAN PRAAG, at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent-street, and of Mr. AUSTIN, St. James's-hall, Piccadilly.

THE BAYSWATER ACADEMY OF MUSIC.

WESTBOURNE HALL, BAYSWATER. 1865. Principal, Mr. GEORGE B. ALLEN, Mus. Bac. Oxon. Professors—Composition, Harmony, Theory, Dr. Rimbault and Mr. George B. Allen; Singing, Signor Ferrari and Madame Ferrari; Piano-forte, Mr. George B. Allen and Mr. G. L. Cottell, R.A.M.; Harmonium, Dr. Rimbault; Harp, Mr. J. B. Chatterton (Harpist to the Queen); Italian, Signor De Asaria; Elocution, Rev. W. W. Cazalet, M.A. Assistant Masters in the various branches. A Lady Superintendent.

The Bayswater Academy of Music (for Ladies in the Morning, and Gentlemen in the Evening) is founded on the same principle as the Continental Conservatories; and offers a thorough musical education on exceedingly moderate terms—in fact, on less than those usually given for one branch alone.

The arrangements are as follows:—A pupil selects a special study, and receives every week a private lesson in that branch, besides class lessons in Harmony and Theory, Singing and the Piano-forte; amounting altogether to about four hours weekly instruction.

N.B.—Particular attention will be directed in the Singing Class to Sacred Music, thereby enabling pupils to sing in Divine Service.

TERMS.

There will be three Terms in the Year, viz., from

April 24th	to	July 15th.
September 25th	to	December 10th.
February 1st.	to	April 24th.

Fee for the Course of Lessons, each Term Five Guineas.

ITALIAN AND ELOCUTION ARE EXTRAS.

All Fees to be paid in Advance.

RULES FOR ADMISSION.—In order to prevent any students from entering the Academy who may not have sufficient musical ability to profit by the course of study pursued therein, all candidates for admission will be examined by the Principal on days appointed before each term, and those days will be made known by advertisement in the *Times*. Thursday the 20th, and Saturday the 22nd of April, are the days appointed for examination before the first Term; and the Principal will attend at the Academy on those days for the purpose, between the hours of Eleven and Four. The examination fee is five shillings.

A Class for Gentlemen will meet every Wednesday Evening, from Eight until Ten, for the practice of Part Songs, and other Choral Music. Fee for the Term, One Guinea.

MRS. TENNANT begs to announce that she will give a

GRAND CONCERT, on Monday Evening, April 17th, 1865, at St. James's-hall, Regent-street and Piccadilly, on which occasion the following Eminent Artists will appear:—Vocalists, Madame Florence Lancelotti and Madame Sainton-Dolby. Miss Palmer, Madame Louise Vinning, Madame Weiss, Miss Stabach, Madlle. Liebhart, Madlle. Ercolani, Mrs. Tennant, and Miss Louise Pyne. Mr. Weiss, Mr. Cummings, Signor Clabatta, Mr. Patey, and Mr. Sims Reeves. Violin, Herr Strauss; Piano-forte, Mr. Charles Hallé. Conductors, Messrs. Pinsuti, Frank Mori, Bucalossi, Emile Berger, and Benedict. Sofa Stalls, 10s. 6d. Tickets may be obtained of Mrs. TENNANT, 5, Grosvenor-street, W.; at Mr. AUSTIN's Office at the Hall; and of Messrs. CHAPPELL & Co., 50, New Bond-street.

MR. AGUILAR begs to announce that he will give a

Matinée, at his residence, 17, Westbourne-square, Friday, 19, May, 1865, to commence at Three o'clock. Vocalists—Madame Parepa, Mrs. Francis Talford, Miss Grace Lindo, Signor Clabatta, and Signor Gardoni. Instrumentalists—Violin, Mons. Sainton; Violoncello, Signor Platti; Harp, Herr Oberthür; Piano, Mr. Aguilar. Conductor—Herr Wilhelm Ganz. Tickets 15s. each, to be had of Mr. AGUILAR, 17, Westbourne-square, and at Messrs. CRAMER, BEALE & Co.'s 201, Regent-street.

HER MAJESTY'S THEATRE.

MR. MAPLESON begs to inform the Nobility, Gentry, and Subscribers, that the OPERA SEASON will commence on Saturday in Easter week (April 22nd). The prospectus, which will contain features of musical interest, will be issued in due course. *March 14th, 1865.*

NEW PHILHARMONIC CONCERT, ST. JAMES'S

HALL.—Season 1865.—The Second Concert of the Fourteenth Season will take place on Wednesday Evening, April 26th, to commence at Eight o'clock. The Public Rehearsal on Saturday Afternoon, April 22nd, to commence at Half-past Two o'clock; when will be performed Schubert's Symphony in C, Spohr's Overture to Faust, Mendelssohn's Piano-forte Concerto, D minor, and Beethoven's Overture, Men of Prometheus. Piano-forte, Madame Schumann; vocalists, Miss. Bettelheim and M. Joulain (By permission of the Director of Her Majesty's Theatre). Conductor—Dr. Wyde. Tickets for the Concert—10s. 6d., 7s., 5s., 3s.; Area, 2s.; Gallery, 1s. Tickets for the Public Rehearsal—Sofa Stalls, 7s.; Balcony, 5s.; Back Balcony, 3s.; Area, 2s.; Gallery, 1s. Tickets for the Public Rehearsals to be had at CRAMER & Co.'s, 201, Regent-street; CHAPPELL's, 50, New Bond-street; KEITH, PROWSE, & Co.'s, 48, Cheapside; and at AUSTIN's Ticket Office, 28, Piccadilly. Reserved Seats for the Concert to be had only at CRAMER and Co.'s, and at AUSTIN's Ticket Office.

EASTER HOLIDAYS.—EGYPTIAN HALL, (the

late Mr. Albert Smith's Room) (entirely redecorated), WILL OPEN on EASTER MONDAY with Colonel STODARK's new Entertainment, MAGIC and VENTRILOQUISM. Every evening at 8, and Saturday afternoons at 3. Stalls can be secured at Mr. MITCHELL's Royal Library, 33, Old Bond-street. Stalls, 3s. Area, 2s.; Gallery, 1s. The Box-office is now open daily from 11 till 5.

CRYSTAL PALACE.—HANDEL FESTIVAL.—The

Ticket Offices at the Crystal Palace and at Exeter Hall OPEN DAILY from 10 till 5, for the issue of Vouchers securing Numbered Stalls, and for the inspection of Numbered Plans.

NOTE.—The alterations in the corner galleries in blocks W. and W.W. being completed, intending purchasers of tickets can now inspect these eligible seats.

CRYSTAL PALACE.—THIS DAY.—SATURDAY

CONCERT AND AFTERNOON PROMENADE.—Vocalists—Madlle. Enquist, Miss Julia Elton, Miss Emily Soldene, and Mr. Patey. Solo Violin, Herr Grün (first appearance), Kammer-virtuoso to the King of Hanover. Programme includes Symphony in D (No. 5), Haydn. Allegro from Concerto Militaire Lipinski. Adagio and Rondo, Vieuxtemps. Overture, "Naladen," Sterndale Bennett, &c. Admission, Half-a-crown; Guinea Season Tickets free. A few reserved seats Half-a-crown.

HERR LEHMEYER begs to announce that his annual

Matinée for Classical Piano-forte Music, will take place at Messrs. COLLARD's, 16, Grosvenor Street, on May 26th and June 16th, at 3 o'clock, on which occasion he will be assisted by the most eminent artists of the season. All applications, and also all engagements for lessons, to HERR LEHMEYER, 2, Percy-street, Bedford-square.

WALTER MACFARREN'S PIANOFORTE PER-

FORMANCES, at the Hanover Square Rooms, on Saturday Mornings May 6th, May 27th, June 17th.

3, Onaburgh Terrace, N.W.

TO PIANOFORTE AND MUSICSELLERS.

WANTED, a young man of good address and abilities, who knows the retail music trade thoroughly, and can try a Piano-forte and Harmonium well. Good references indispensable. Address, stating age, qualifications, &c., to PATTERSON & SONS, 27, George-street, Edinburgh.

MR. HERBERT BOND (Tenor), of the Royal English

Opera, Covent Garden, can now accept engagements for Town or Country. All communications to be addressed to Mr. MARTIN CAWOOD, Secretary to the Opera Company, 7, Bow-street, Covent-garden, W.C.

HERR ALFRED JAELL will arrive in London about

May 18th. Address, Messrs. ENARD, 18, Great Marlborough Street.

MASTER WILLIE PAPE, who had the distinguished

honor of a command from H.R.H. the Prince of Wales, has returned to Town. Address, 9, Soho Square.

MISS MADELINE SCHILLER begs to inform her friends and pupils that she has removed to 20A, Princes Square, Hyde Park, W.

HERR LOUIS ENGEL will return to England, after his Continental Concert Tour, on the 15th April. All letters respecting Harmonium Lessons, or engagements, to be sent to his residence, 31, Grosvenor-street, Grosvenor-square, W.

MISS ANNA HILES, "Prima Donna of the Royal English Opera, Covent-garden, and Her Majesty's Theatre," begs respectfully to announce that all communications, concerning Oratorio or Concert engagements, may be addressed, 9, New Bridge-street, Blackfriars, E.C.

MADLLE. EMMY POYET, Court-singer to Her Royal Highness the Duchess Sophia of Württemberg, and Elève of Signor Romani, has the honor to announce that she will arrive in London from Florence early in April.—Letters to be addressed to the care of Messrs. Schott & Co., 159, Regent-street, W.

MR. EMILE BERGER begs to announce that he has returned to Town for the Season. Communications to be addressed to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street.

HERR REICHARDT begs to announce that he will arrive in London the second week in April. All communications may be addressed to Thurloe Cottage, Thurloe-square, Brompton.

MADAME PAREPA begs to announce that, although shortly going a tour, she has made such arrangements as will enable her to accept engagements, for town or country.—Address—17, Gloucester-crescent, Hyde-park.

MADAME HELEN PERCY begs to announce her removal to 161, Ledbury-road, Bayswater, where all communications respecting engagements for Oratorios, Concerts, &c., are to be addressed.

MADAME ELVIRA BEHRENS will sing "Je voudrais être" song, with harp accompaniment, composed by CHARLES OBERTHUR, at Miss Elliot's Matinée, April 29.

MLLE. TITIENS will Sing Signor RANDEGGER's admired Cradle Song "Peacefully Slumber," throughout her Provincial Tour.

MADLLE. GEORGI and MADLLE. CONSTANCE GEORGI, having fulfilled their engagements at Barcelona and Madrid, have arrived in London. All communications for Concerts, Oratorios, &c. are requested to be addressed to care of Messrs. DUNCAN DAVISON & Co., Foreign Music Warehouse, 244, Regent Street, W.

MADAME ALICE MANGOLD begs to announce her removal to No. 1, Weymouth Street, Portland Place, W.

MISS MADELINE SCHILLER begs to inform her friends and pupils that she has removed to 20A, Princes Square, Hyde Park, W.

MADemoiselle LIEBHART.—All letters respecting ENGAGEMENTS, in London or the Provinces, for Mdlle. Liebhart, to be addressed to Mr. H. Jarrett, 244, Regent Street, or to Mdlle. Liebhart's residence, 8, Marlborough Hill, St. John's Wood.

MISS JULIA ELTON will sing "PEACEFULLY SLEEPER," Composed by A. RANDEGGER, at the Hartley Institute, Southampton, April 21.

MR. FRANK ELMORE will sing, "ALICE WHERE ART THOU" (Ascher) and "THOU ART SO NEAR AND YET SO FAR," (Reichardt) at the concert for the association in aid of the deaf and dumb, at the Hanover-square Rooms, Tuesday evening, May 2nd, and at Mr. George Forbes' concert, Hanover-square Rooms, Thursday evening, May 4th.

MADLLE. LINAS MARTORELLE begs to announce, although engaged for an operatic tour in the Provinces, she can accept engagements for Public or Private Concerts.—Address to the care of Messrs. DUNCAN DAVISON & Co., 244, Regent-street.

MISS FLORENCE DE COURCY will sing, "THE SONG OF MAY," by W. VINCENT WALLACE, at Westbourne Hall, April 20th, and Colliard's Rooms, May 11th.

MISS FLORENCE DE COURCY will sing, "HARK THE BELLS ARE RINGING," by HENRY SMART, at Miss MADELINE SCHILLER's recital, April 28th.

MISS MINA POOLE will sing at the Institution, Aldersgate-street, on the 19th inst., the principal Soprano in Haydn's Seasons, at the Philharmonic Society; Lynn, 21st; and the Vestry Hall, St. Pancras, May 1. Engagements for Oratorios, Concerts, lessons, address to her residence, 174, Camden Road Villas, N.W.

MR. SIMS REEVES will sing, "THE MESSAGE," composed by Blumenthal, at Mrs. Tennant's concert, St. James's-hall, on Monday evening next, April 17th.

MR. DAVID LAMBERT will sing Signor Randegger's new song "BENEATH THE BLUE TRANSPARENT SKY," at the Borough Hall, Stockton-on-Tees, on Wednesday evening next, April 19th.

CONSERVATOIRE DE LA HARPE, 76, HARLEY STREET, CAVENTISH SQUARE. MR. APFOMMAS has opened the above Institute for the purpose of facilitating the cultivation of the Harp. The advantages offered (by way of meeting the impediments to its rehabilitation) are—an improved Harp String, Instruction Book, simplifying the Tuning, Stringing, and the Pedals; Lessons at moderate terms. Reduction in the cost of Harps, accommodations for practising, etc. Prospectuses may be obtained on application.

MADAME SAINTON DOLBY'S
EDITION OF
AULD ROBIN GRAY.
Arranged for a Contralto Voice, and Sung by
MADAME SAINTON DOLBY.
Price Three Shillings.
London: RANSFORD & SON, 2, Princes Street, Oxford Circus.

"THE NOVICE." New Song. Words by W. H. BELLAMY. Music by JOHN BARNETT. Price 3s. LAMSON COOKS & Co. (late Leader & Cooks), 63, New Bond-street.

Just published,
MISS MARION PITMAN's New Song, "VARIATIONS ON THE ELFIN WALTZES" (With portrait).

"AT MORNING'S BREAK"
(MORGEN FENSTERLN)

MADLLE. LIEBHART's Admired Song, sung by the Popular Austrian Vocalist, is published, price 3s., by DUNCAN DAVISON & Co., 244, Regent Street, W.

W. GANZ, "La Voglia," Mazurka de Concert. THIS ELEGANT MAZURKA, by the composer of the popular "Qui Vive" Galop, is published, price 4s., by DUNCAN DAVISON & Co., 244, Regent-street, London.

JUST PUBLISHED, "SO CHE PER GIOCO." J. BARCAROLLE. The poetry by METASTASIO. The Music by ADOLFO FERRARI, and "My home is on the mountain." The poetry by JESSICA RANKIN. The music by ADOLFO FERRARI, price 3s. each.

London: DUNCAN DAVISON & Co., 244 Regent Street, W.
"Two songs, the one Italian and the other English, from the pen of Signor Adolfo Ferrari, have just been published by Messrs. DAVISON and Co. The first is a barcarolle, "So che per gioco," the poetry from Metastasio, whose sweet verses have inspired the composer with a melody in the pure Italian style—the style of the great old masters, the Jomellis and Cimarossas of the last century. It is indeed a gem of simplicity, grace, and feeling. The other is an English ballad, "My home is on the mountain," the poetry by Miss Jessica Rankin; less remarkable than its Italian companion, but exceedingly elegant and pleasing.—(Illustrated News.)

Published this Day.
HAREBELL'S FIFTH MAZURKA CHARACTERISTIC for the PIANOFORTE, composed by WALTER MACFARREN. Price 4s. London: DUNCAN DAVISON & Co., 244, Regent Street, W., where may be obtained, "TARANTELLA" for the Pianoforte, composed by WALTER MACFARREN.

THE SONG OF FELICIA,
Composed by MOZART,

The English version by R. ANDREWS, Esq., price 4s.
"This is a *bijou perdu* which all lovers of good music will not delay to add to their library, and now published for the first time in England. It is surprising that it should have so long remained unknown in this country. It is thoroughly "Mozartian" in character, has an elaborate pianoforte accompaniment, and takes an extensive range of voice, the double cadence at the end being only possible to the most efficient vocalists. The English words are written by R. Andrews, Esq.—(Weekly Register.)

London: DUNCAN DAVISON & Co., 244, Regent Street, W.

"MEMORY,"
Lied by ALEXANDRE REICHARDT.
Transcribed for the Pianoforte by R. HOFFMAN. Price 3s.
London: DUNCAN DAVISON & Co., 244, Regent-street.

"The public are much indebted to Messrs. Davison for bringing such sterling works as Hoffman's before the public. The arrangement of "Memory" fully sustains the opinion we have formed of the composer's talent."—Weekly Register.

LIFE OF JOHN SEBASTIAN BACH.

CHAPTER II.

John Sebastian Bach was born on the 21st of March, 1685, at Eisenach where his father, John Ambrosius, was musician to the court and to the town. This J. A. Bach had a twin-brother, John Christopher, who was musician to the court and town at Arnstadt, and was so very like him, that even their own wives could not distinguish them, except by their dress. These twins were perhaps singulars in their kind, and the most remarkable ever known. They tenderly loved each other; their voice, disposition, the style of their music, and every thing, in short, was alike in them. If one was ill the other was so likewise; they died also within a short time of each other. They were a subject of astonishment to all who saw them.

In the year 1695, when John Sebastian was not quite ten years of age, his father died: he had lost his mother at an earlier period. Being thus left an orphan, he was obliged to have recourse to an elder brother, John Christopher, who was organist at Ordruff. From him he received the first instructions in playing the clavichord. But his inclination and talent for music must have been already very great at that time, since the pieces which his brother gave him to learn were so soon in his power, that he began, with much eagerness, to look out for some that were more difficult. The most celebrated composers for the clavichord in those days were Froberger, Fischer, John Casp. Kerl, Pachelbel, Buxtehude, Bruhns, Böhm, &c. He had observed that his brother had a book, in which there were several pieces of the abovementioned authors, and earnestly begged him to give it to him. But it was constantly denied him. His desire to possess the book was increased by the refusal, so that he at length sought for means to get possession of it secretly. As it was kept in a cupboard, which had only a lattice-door, and his hands were still small enough to pass through, so that he could roll up the book, which was merely stitched in paper, and draw it out, he did not long hesitate to make use of these favourable circumstances. But for want of a candle, he could only copy it in moonlight nights; and it took six whole months before he could finish his laborious task. At length, when he thought himself safely possessed of the treasure, and intended to make good use of it in secret, his brother found it out, and took from him, without pity, the copy which had cost him so much pains; and he did not recover it till his brother's death, which took place soon after.

John Sebastian, being thus again left destitute, went in company of one of his schoolfellows, named Erdmann, afterwards Russian resident in Dantzic, to Lüneburg, and engaged there in the choir of St. Michael's School as a treble, or soprano singer. His fine treble voice procured him here a good livelihood; but he soon lost it, and did not immediately acquire another good voice in its room.

His inclination to play on the clavichord and organ was as ardent at this time as in his more early years, and impelled him to try to see and to hear everything, which, according to the ideas he then entertained, could contribute to his improvement. With this view he not only went several times while he was a scholar, from Lüneburg to Hamburg, to hear the organist, John Adam Reinken, who was at that time very famous, but sometimes also to Zell, in order to get acquainted with the prince's band, which consisted chiefly of Frenchmen, and with the French taste, which was then a novelty in those parts.

It is not known on what occasion he removed from Lüneburg to Weimar; but it is certain that he became court musician there in 1703, when he was just eighteen years of age. He exchanged this place, however, in the following year, for that of organist to the new church at Arnstadt, probably to be able to follow his inclination for playing on the organ, better than he could do at Weimar, where he was engaged to play the violin. Here he began most zealously to make use of all the works of the organists at that time celebrated, which he could procure in his situation, to improve both in composition and the art of playing on the organ; and, to gratify his desire of learning, even made a journey on foot to Lubeck, to hear Diederich Buxtehude, organist to St. Mary's church in that city, with whose compositions he was already acquainted. For almost a quarter of a year, he remained a secret hearer of this organist, who was really a man of talent, and much celebrated in his times, and then returned with an increased stock of knowledge to Arnstadt.

The efforts of his zeal and persevering diligence must have already excited great attention at this time, for he received, in quick succession, several offers of places as organist. Such a place was offered to him, in the year 1707, in the church of St. Blasius at Mühlhausen, which he accepted. But a year after he had entered upon it, making a journey to Weimar to perform before the reigning Duke, his performance on the organ was so highly approved of, that he was offered the place of court organist, which he accepted. The extended sphere of action for his art in which he here lived impelled him to exert himself to the utmost; and it was probably during this period that he not only made himself so able a performer on the organ, but also laid the foundation

of his great compositions for that instrument. He had still farther occasion to improve in his art when his prince, in 1717, appointed him director of the Concerts, in which office he had to compose and execute pieces of sacred music.

Handel's master, Zachau, organist at Halle, died about this time; and J. S. Bach, whose reputation was now already high, was invited to succeed him. He, in fact, went to Halle to prove his qualifications by performing a piece as a specimen of his skill. However, for what reason is not known, he did not enter upon the office, but left it to an able scholar of Zachau's, of the name of Kirchhof.

John Sebastian Bach was now thirty-two years of age; he had made such good use of his time, had studied, composed, and played so much, and by his unremitting zeal and diligence acquired such a mastery over every part of the art, that he stood like a giant, able to trample all around him into dust. He had long been regarded with admiration and wonder, not only by amateurs, but by judges of the art, when, in the year 1717, Mr. Marchand, formerly much celebrated in France as a performer on the clavichord and organ, came to Dresden, where he performed before the king, and obtained such approbation that a large salary was offered him if he would engage in his majesty's service. Marchand's merit chiefly consisted in a very fine and elegant style of performance; but his ideas were empty and feeble, almost in the manner of Couperin, at least as may be judged by his compositions. But J. S. Bach had an equally fine and elegant style, and at the same time a copiousness of ideas which might perhaps have made Marchand's head giddy if he had heard it. All this was known to Volumier, at that time director of the Concerts in Dresden. He knew the absolute command of the young German over his thoughts and his instrument, and wished to produce a contest between him and the French artist, in order to give his prince the pleasure of judging of their respective merits by comparing them himself. With the king's approbation, therefore, a message was dispatched to J. S. Bach, at Weimar, to invite him to this musical contest. He accepted the invitation, and immediately set out on his journey. Upon Bach's arrival in Dresden, Volumier first procured him an opportunity secretly to hear Marchand. Bach was not discouraged, but wrote to the French artist a polite note, formally inviting him to a musical trial of skill: he offered to play upon the spot whatever Marchand should set before him, but requested the same readiness on his part. As Marchand accepted the challenge, the time and place for the contest were fixed, with the king's consent. A large company of both sexes, and of high rank, assembled in the house of Marshal Count Flemming, which was the place appointed. Bach did not make them wait long for him, but Marchand did not appear. After a long delay they at last sent to enquire at his lodgings, and the company learned, to their great astonishment, that Marchand had left Dresden in the morning of that day, without taking leave of any body. Bach alone therefore had to perform, and excited the admiration of all who heard him; but Volumier's intention, to shew in a sensible and striking manner, the difference between the French and German art, was frustrated. Bach received on this occasion praise in abundance, but it is said that he did not receive a present of 100 Louis d'ors, which the king had designed for him.

He had not long returned to Weimar when Prince Leopold of Anhalt-Cöthen, a great judge and lover of music, invited him to take the office of master of his chapel. He immediately entered on this office, which he filled nearly six years, but during this time (about 1722) took a journey to Hamburg, in order to perform on the organ there. His performance excited universal admiration. The veteran Reinken, then near a hundred years old, heard him with particular pleasure; and in regard to the chorus, "*An Wasserflüssen Babylon*," which he varied for half an hour in the true organ style, he paid him the compliment of saying, "I thought that this art was dead, but I see that it still lives in you." Reinken himself had some years before composed that chorus in this manner, and had it engraved, as a work on which he set a great value. His praise therefore was the more flattering to Bach.

On the death of Kuhnau, in the year 1723, Bach was appointed director of music, and chanter to St. Thomas's school at Leipzig. In this place he remained till his death. Prince Leopold of Anhalt Cöthen had a great regard for him, and Bach therefore left his service with regret. But the death of the Prince occurring soon after, he saw that Providence had guided him well. Upon this death, which greatly afflicted him, he composed a funeral dirge, with many remarkably fine double choruses, and executed it himself at Cöthen. That in his present situation, he received the title of Master of the Chapel from the Duke of Weissenfels; and in the year 1736, the title of Court composer to the King of Poland, Elector of Saxony, is of little consequence, only it is to be observed that the last title was derived from connections, in which Bach was engaged by his office of chanter in St. Thomas's school.

His second son, Charles Philip Emanuel, entered the service of Frederick the Great in 1740. The reputation of the all-surpassing

skill of John Sebastian was at this time so extended, that the king often heard it mentioned and praised. This made him curious to hear so great an artist. At first he distantly hinted to the son his wish, that his father would one day come to Potsdam. But by degrees he began to ask him directly, why his father did not come? The son could not avoid acquainting his father with these expressions of the king's; at first, however, he could not pay any attention to them, because he was generally too much overwhelmed with business. But the king's expressions being repeated in several of his son's letters, he at length, in 1747, prepared to take this journey, in company of his eldest son William Friedemann. At this time the king had every evening a private concert, in which he himself generally performed some concertos on the flute. One evening, just as he was getting his flute ready, and his musicians were assembled, an officer brought him the list of the strangers who had arrived. With his flute in his hand he ran over the list, but immediately turned to the assembled musicians, and said, with a kind of agitation, "Gentlemen, old Bach is come." The flute was now laid aside; and old Bach, who had alighted at his son's lodgings, was immediately summoned to the palace. William Friedemann, who accompanied his father, told me this story, and I must say that I still think with pleasure on the manner in which he related it. At that time it was the fashion to make rather prolix compliments. The first appearance of J. S. Bach before so great a king, who did not even give him time to change his travelling dress for a black chanter's gown, must necessarily be attended with many apologies. I will not here dwell on these apologies, but merely observe that in William Friedemann's mouth they made a formal dialogue between the king and the apologist.

But what is more important than this is, that the king gave up his concert for this evening, and invited Bach, then already called the old Bach, to try his fortepianos, made by Silbermann, which stood in several rooms of the palace.* The musicians went with him from room to room, and Bach was invited everywhere to try and to play unpremeditated compositions. After he had gone on for some time, he asked the king to give him a subject for a fugue, in order to execute it immediately without any preparation. The king admired the learned manner in which his subject was thus executed extempore; and, probably to see how far such art could be carried, expressed a wish to hear a fugue with six obligato parts. But as it is not every subject that is fit for such full harmony, Bach chose one himself, and immediately executed it to the astonishment of all present in the same magnificent and learned manner as he had done that of the king. His Majesty desired also to hear his performance on the organ. The next day therefore Bach was taken to all the organs in Potsdam, as he had before been to Silbermann's fortepianos. After his return to Leipzig, he composed the subject, which he had received from the king in three and six parts, added several artificial passages in strict canon to it, and had it engraved under the title of "Musicalisches Opfer" (musical offering), and dedicated it to the inventor.

This was Bach's last journey. The indefatigable diligence with which, particularly in his younger years, he had frequently passed days and nights, without intermission in the study of his art, had weakened his sight. This weakness continually increased in his latter years, till at length it brought on a very painful disorder in the eyes. By the advice of some friends, who placed great confidence in the ability of an oculist who had arrived at Leipzig from England, he ventured to submit to an operation which twice failed. Not only was his sight now wholly lost but his constitution, which had been hitherto so vigorous, was quite undermined by the use of perhaps noxious medicines, in consequence of the operation. He continued to decline for full half-a-year, till he expired on the evening of the 30th of July, 1750, in the 66th year of his age. On the morning of the tenth day before his death he was all at once able to see again, and to bear the light. But a few hours afterwards he was seized with an apoplectic fit; this was followed by an inflammatory fever, which his enfeebled frame, notwithstanding all possible medical aid, was unable to resist.

Such was the life of this remarkable man. I only add that he was twice married, and that he had by his first wife seven and by the second wife thirteen children, namely, eleven sons and nine daughters. All the sons had admirable talents for music; but they were not fully cultivated, except in some of the elder ones.

MR. THOMAS BALL (the eminent sculptor), for many years *primo* *largo* to the Handel and Haydn Musical Society of Boston (U.S.), is in London for a few days, *en route* for Italy.

VIENNA.—The Italian Opera opened on the 1st of April with Verdi's *I Lombardi*. Madame Dufmann has been engaged for several years.

* The pianofortes manufactured by Silbermann, of Freyburg, pleased the king so much, that he resolved to buy them all up. He collected fifteen. I hear that they all now stand unfit for use, in various corners of the Royal Palace.

A MUSICAL HOMILY*

O harmony, my joy, my cherished friend!
Who, as thy voice in childhood on me broke,
A deep mysterious rapture did invoke,
And, as thy sounds in concord I did blend,
And felt their mystic spirits tremble forth,—
Breathing of nature's beauty, virtue's worth,—
Stirred feelings formless, sweet, and without end;
To music's voice my soul for ever woke.

How great soe'er the sum of human hours
That I must sacrifice to worldly care—
Whate'er the burdens I may have to share,
From thee, the light of consolation pours;
In thy rich arguments I lose the void
That dulls the breast by worldly strivings cloyed,
And gain an inward rapture that upsoars
Where wealth can ne'er the stunted spirit bear.

And one hath blent thy notes into a theme
And wove the theme into a choral prayer,
And round me now it grandly moves the air,
A beautiful and solemn heavenly dream,
Wherein the human heart at length awakes
From all its dubious joys and fancied aches,
To seek an only source of comfort's beam
And only shelterer from every care.

Of all occasions where the mingled sound
Of human concourse murmurs to the sky—
Of mart, of senate, camp, festivity—
In none doth true consistency abound;
Trade has small heart; rejoicing seldom lists
To the deep wail that sorrow still exists;
War leaves slight trace but loss; and still 'tis found
The sordid senates wisdom's voice decry.

But when humanity unites in song
Of supplication for a heavenly bliss—
Of all mankind's mixed actions, this
Is one to which no folly doth belong;
To draw the mind from where distress and ease
Succeed each other like the changing breeze
Till both seem mingled; where the human throng
Wander in doubt; where nothing certain is;

From where th' afflicted are not always healed
By love, save in the warm hope of her breast;
And even charity cannot divest
Dishonor from the blessings she doth yield.
'Tis wisdom, joy, in ye, to call above
On whom alone unites resource with love,
Honor with gifts; to lose this worldly field
Of mutual heart-ignorance and unrest.

And trace back worldly steps through many years—
Marking with tender glance, with pensive sadness,
Our scenes of hope, of joy, of folly-madness—
Until the hallowed spot of youth appears,
O holy sweetness once more to become
Children in God as in a father's home,
With world-worn ties renewed and dried-up tears,
No more to part from right, and love, and gladness.

GLASGOW.—(From a correspondent.)—On Saturday terminated the eleventh season of the "City Hall popular concerts," and we understand the past has been altogether a most successful season. The closing concert consisted entirely of sacred music, and comprised selections from the works of Handel, Mendelssohn, and Haydn. The vocal portion of the concert was well sustained by Mrs. Hudson Lee, Miss Kirk, Mr. Norman Kirby, and an effective choir numbering about 200 voices, under the conductorship of Mr. W. M. Miller, and the instrumental portion by the band of the 59th regiment, and Mr. Lambeth the city organist. It is intended to commence the ensuing season early in September.

WARSAW.—The *Nozze di Figaro* was produced here on the occasion of the benefit of Madame Trebelli, with the greatest possible success. Madame Trebelli sustained the part of Cherubino, and enchanted the audience beyond measure by her singing, more especially in the air "Voi che sapete," which created an extraordinary sensation. Mlle. Bonnetti was the Countess.

* Lines suggested while listening to the chorus, "See what love the Father hath bestowed that we should be called God's own children," in Mendelssohn's *St Paul*.

IL CURIOSO INDISCRETO.

To the Editor of the "TIMES."

SIR,—I am quite aware that *Il Curioso Indiscreto* was not one of the operas of Mozart, and am sufficiently an admirer of Mozart's music to have carefully read his published letters. But as the three pieces supplied by him are all that now remains of *Il Curioso Indiscreto*, it is surely no less allowable than for reference it is convenient to associate them with the name of that work. They were composed for Madame Lange, Mozart's sister-in-law, and the tenor Adamberger, the original Belmonte in *Il Seraglio*, at their own request ("auf deren Ersuchen"—*Otto Jahn*, vol. 3, page 275). This scarcely warrants the assumption of your correspondent, that Anfossi was "then a more distinguished character" than the illustrious musician who, to say nothing of many other things that still survive, had already produced an Italian opera like *Idomeneo*, *Rê di Creta* (Munich, 1781), and a German opera like *Die Entführung aus dem Serail* (Vienna, 1782). *Il Curioso Indiscreto*, the 16th of 46 operas by Piccini's Neapolitan pupil and intriguing rival, Pasquale Anfossi, the names of which alone have happily come down to us, was not written for Vienna in 1783, but for Milan in 1778. No doubt, when it was in preparation for Joseph II.'s pet theatre in Vienna, the principal singers, finding their parts weak and ineffective, persuaded the less distinguished Mozart to strengthen and write them up. But, as "O. B." is critical, he might as well be precise in his own statements. He tells us, for instance, that Mozart, writing to his father, "says that his two airs were the only ones which succeeded in the opera, and that the Italian party said sneeringly, 'Mozart wishes to improve upon Anfossi.'" Now, the passage in question says nothing about "the Italian party," nothing about "sneeringly," and presents other discrepancies when compared with "O. B.'s" version of it. Here are Mozart's own words:—

"Sie ist vorgestern, Montags, zum ersten Male, gegeben worden (*Il Curioso Indiscreto*); es gefiel gar nichts als die zwei Arien von mir, und die zweite, welche eine Bravour-arie ist, musste wiederholt werden. Nun müssen Sie wissen, dass meine Feinde so boshaft waren, schon vorherhin auszusprechen—"Mozart will die Opera des Anfossi corrigiren."

That this, moreover, occurred before the opera was given—not after the airs had been heard, as "O. B." would make us believe—is proved by Mozart's own testimony. In the same letter (July 2, 1783) he tells his father that, on hearing what was said, he let the Intendant, Count Rosenberg, understand that, unless an announcement was inserted in the books of the opera, to the effect that both the airs sung by Madame Lange were written, to oblige that artist, by "Herr Maestro Mozart"—and not by "Herr Meister Anfossi"—they would be withheld. His wish was complied with, and the airs were interpolated and sung, to the infinite honour ("unausprechliche Ehre") of his sister-in-law and himself. "O. B." is also wrong in his statement that Mozart "introduced three airs" into *Il Curioso Indiscreto*, seeing that the *rondo* composed for the tenor, Adamberger, was not sung at all—as Mozart, again in the same letter, explains, in consequence of a successful intrigue, of which his arch-foe, Salieri, the Italian composer and music director, was chief instigator. For further information on the point "O. B." may consult *Mozart's Briefe, nach den Originalen herausgegeben*, by Ludwig Nohl—page 410 (Salzburg); or the *Chronologisch-thematisches Verzeichniss* of Dr. Ludwig Ritter von Küchel—page 338 (Leipzig); or *Otto Jahn's Biography*—vol. 3, page 275. With respect to the scenes of Mozart, which "O. B." in remarkably fine language, terms "perfect monographs of passion," I may remind him that a good number of these are more or less familiar to concert-goers in England, and among the rest another "Per pietà," set to an air from Metastasio's *Artaserse*, which, though written 13 years earlier, is, perhaps, as worthy admiration as the "Per pietà non ricreare," not sung by Adamberger in 1783, and so nobly sung by Madame Sainton, in 1865, at Dr. Wyld's first New Philharmonic Concert. For the rejection of this last "perfect monograph of passion" Mozart consoles himself with the business-like reflection that it will serve him just as well for some future opera. But I have already engrossed too much of your valuable space.

London, April 8.

YOUR REPORTER.

MR. SIMS REEVES has been offered a large sum of money to sing at the proposed grand musical festival at Boston (U.S.), on the 50th anniversary of the Handel and Haydn Society.

WINDSOR.—During the proceedings at the opening of the Windsor Art Treasures Exhibition in the Town Hall last week, a concert was given at which the following artists assisted:—Mrs. H. Barnby, Miss S. Neighbour (from the Royal Academy of Music, London), Mr. Barnby, Mr. Adams, Mr. Hunt and Mr. F. Burgess. A number of songs and glees by Mozart, Rossini, Bishop, Stevens, Horsley, &c., were well sung. A solo on the pianoforte was also nicely played by Mr. F. Burgess. The National Anthem was sung at the conclusion.

THE ITALIAN OPERA AT MANCHESTER.

To the Editor of the MUSICAL WORLD.

SIR,—Verdi's *Ernani* was performed before a Manchester audience on April 6th, with Mdlle. Tietjens, M. Joulain, Mr. Santley, and Signor Bossi, as Elvira, Ernani, Carlo V., and Silva respectively. However connoisseurs might rail at Verdi when *Ernani* was first introduced to an English audience, with regard to its merits and demerits as a work of art, they cannot now deny the fact that it marked out an epoch in the annals of lyric music. From the time of the production of *Ernani*, Verdi's reputation spread throughout the civilized globe, and he soon triumphed over what appeared to be a fashionable "cliquery" arrayed to assail all his works. Whatever may be the faults of *Ernani* compared with the masterpieces of the great lyrical composers, it must be acknowledged by impartial judges to contain the true fire of dramatic inspiration. In various parts of the opera the fire breaks forth in undeniable majesty and grandeur, and illustrates in an eminent degree the dramatic genius of the composer. True, there is occasional poverty of invention displayed in the instrumental part of the opera, and also an extreme use of unisons. The latter illustrates Signor Verdi's carelessness of developing his ideas, which shoot but put forth no variegated blossoms; the former, his deficiency of masterly skill in the contrapuntal art. Passing over these blemishes, *Ernani* contains a redundancy of *cantabile* themes and concerted groupings sufficient to captivate the lover of melody and charm the admirer of pathetic action.

Mdlle. Tietjens' Elvira is worthy of her great name and reputation. In the last act her genius has full scope as a lyric actress. In the scene with Ernani and the cruel Silva she is majestic, and creates an indelible impression. Mr. Santley is singing and acting better than ever; his impersonation of Carlo V. is a triumphant success. Signor Arditi conducted with his learned ability; he is an indefatigable artist, and renders great service to his art.

T. B. B.

Stockport, April 8, 1865.

ROYAL ACADEMY OF MUSIC.

The first concert of the Lent Term, by the students, was given on Saturday afternoon at the rooms of the Institution, Tenterden Street. The whole of the vocal programme was devoted to sacred music, one of the students, Miss Cronin, supplying a chorus (MS.), "Cum Sancto Spiritu." A selection from Rossini's *Stabat Mater* was given, comprising the introductory chorus, "Stabat Mater dolorosa;" air for bass, "Pro peccatis," sung by Mr. W. Hamilton; duet for soprano and contralto, "Quis est homo," by Misses Emily McDonald and Sarah Chadwick; solo and chorus, "Eia Mater," by Mr. W. Hamilton; solo and chorus, "Inflammatus," by Miss Arabella Smyth; and quartet, "Quando corpus," by Misses Emily McDonald and Sarah Chadwick, Messrs. Wallace Wells and W. Hamilton. Miss Arabella Smyth, in the "Inflammatus"—solo with chorus—displayed a good voice and considerable talent. The same lady, in "Guglielmi's" "Gratis agnus," more than confirmed the impression she made in the air from the *Stabat Mater*. The clarinet *obbligato* to Guglielmi's air was excellently played by Mr. J. H. Hallet. In the remainder of the vocal music some commendable efforts might be pointed out in a selection from Hummel's mass in E flat, the principal parts sung by Misses Margaret Watts, Emma Buer, Adelaide Kinkel, Ellen Wolfe, and Sarah Chadwick, Messrs. Wallace Wells and W. Hamilton.

The instrumental contributions were romance and rondo from a concerto (MS.) by Mr. Arthur Fox, played by the composer, and the first movement of Ries's concerto in C sharp minor, executed with great applause by Miss Ida Henry.

The attendance was large, and the whole performance seemed to afford satisfaction.

LEAMINGTON.—(From a correspondent.)—The Leamington Philharmonic Society gave a performance of Haydn's *Creation* at the Public Hall, on Thursday evening (April 6th), which attracted a large concourse of the nobility and gentry from all parts of Warwickshire, many families even from Birmingham attending. The band and chorus were numerically strong, but hardly as efficient as they might have been. The chorus were decidedly nearer to the standard of oratorio excellence than the band, nearly all of whom came from Birmingham. The soloists were Miss Florence de Courcy, one of your favorite London concert-singers, Mr. T. Dyson, from the Chapel Royal, Windsor, and Eton College, and Mr. W. Thorpe Briggs, also of the Chapel at Windsor and Eton College. Miss de Courcy is a very attractive singer and pleased immensely, more particularly in "With verdure clad" and "On mighty pens," in both of which she had a great success. With so fine a voice and such great natural facility, Miss Florence de Courcy ought to be able to contend with your best London singers in the concert-room. No doubt the Leamington Philharmonic Society, in their next sacred performance, will not overlook the sensation the young singer created. Mr. R. Ward conducted.

Muttoniana.

This being Passion Week, Dr. Queer, a strict Roman Catholic, subsists upon eggs. Much dilation cannot, therefore, be expected at his pen. Nevertheless, to oblige "An old Tenterdenstreet-anoversquaronian," he inserts, with ready complacency, the subjoined record of a concert sometime held at Hanover Square:—

ROYAL ACADEMY OF MUSIC.

The third concert for the present season took place on Saturday morning, in the Hanover Square Rooms, and was a decided improvement on the others. Mr. C. Steggall produced a new overture, entitled *Die Elfin*, which, both in the character of the principal ideas and in the manner of their treatment, showed a considerable advance on his previous essay. There can be no doubt of the talent of this gentleman, who, besides great facility, evinces an acquaintance with the art of writing for the orchestra by no means common at his age. What we miss in him is originality—a gift, however, accorded to very few. Mr. Steggall's overture was well played and much applauded. Miss Macirone gave a new choral song, "Jog on," a composition of some merit, but not good enough to bear out the promise held forth by some of her earlier efforts. A vocal duet, "Down in our valleys," by Mr. Pollard, was chiefly remarkable for the monotonous repetition of an idea in itself neither attractive nor new. It was, nevertheless, very well sung by Misses Helen Taylor and Owen. A pianoforte concertino of Miss Woolf made up the catalogue of new compositions by students of the institution. We believe this is Miss Woolf's first effort of the kind. If so it does her credit, for although it contains nothing either new or striking, and is somewhat meagrely scored for the orchestra, it is effectively written for the pianoforte, and many of the passages are exceedingly brilliant. Miss Woolf, of whose talent as a pianist we have spoken more than once, was her own interpreter on this occasion. With a great deal of strength and a dashing style of playing, this lady lacks both finish of execution and equality of tone. At the same time she is decidedly one of the cleverest pupils at present in the Academy, and is young enough to make amends for all present drawbacks. The warmest applause was bestowed both upon her composition and her playing. Mr. R. Thouas, a very young student, distinguished himself highly by his performance of Mendelssohn's first pianoforte concerto, in which he displayed a power and elasticity of finger, combined with a decision of style, quite remarkable at his age. Mr. Thomas bids fair to become one of the best pianists in the Academy, and it is to be hoped that the applause with which his performance was received on Saturday will serve as an inducement to continued exertion. There were two other instrumental pieces—De Beriot's *Andante et Rondo Russe* for the violin, played by Mr. Simmons, and the first movement and scherzo from Hummel's well-known septet in D minor, in which the pianoforte part was sustained by Miss Yates. Mr. Simmons hardly improves as we could wish. We fear he does not practise with zeal, since his execution, though not wanting in spirit, is deficient in finish. Miss Yates plays neatly, but her tone is very small, and in the *forte* passages we could scarcely hear the pianoforte. On the whole, we were not greatly pleased with the execution of the septet; the violoncello was out of tune, the horn by no means correct, and the viola inaudible; the oboe, flute, and double bass, however, were more up to the mark. In the vocal selection we have nothing to note but the great improvement exhibited by Miss Owen in the *romanza* from *Linda*, "Cari luoghi," and the unpretending manner in which Miss J. Basano sang "Rose softly blooming," from Spohr's *Azor e Zemira*. The two full pieces were the finales to the first and second acts of Spohr's *Jessonda*, which were well executed. Gastoldi's madrigal, "Hence, dull care," was ill selected and not particularly well sung. The concert was conducted by Mr. Lucas, and M. Sainton officiated as principal violin in the orchestra. The room was crowded.

Dr. Queer is of opinion that the foregoing report could scarcely have been composed in extreme haste. Has "An old Tenterdenstreet-anoversquaronian" been asleep ever since the concert took place? Giovanni Giacomo Gastoldi was, nevertheless, born in the midst of the sixteenth century, at Caravaggio, writing many canzonets, a *quattro e quinti*, and madrigals a *sei voci*.

The undercoming, from L. S. D., causes Dr. Queer to sigh heavily for Mr. Ap'Mutton's—not wire but basket:—

A HINT TO SHOE.

L. S. D.'s compliments (respectful) to Dr. Shoe, and begs to state her feelings are so hurt, and her health so undermined by his cutting remarks concerning her "divine music," that she will really have to send him in a "compensation bill" for "damages." Dr. Shoe is advised (privately) to be "not at home" when it comes.

Possessing neither wire nor basket, Dr. Queer has no alternative; neither has he any comment. Simply Dr. Queer is of opinion that Dr. Shoe will be unwilling to pay damages. Nevertheless, he cheerfully "impinges"—to employ a phrase peculiar to Dr. Shoe (who is *always* "not at home")—the following, from Bachelor Flowers (French):—

TO DR. SHOE.

SIR,—The observations of your funny writer in *Muttoniana* made me laugh, and decide on writing the enclosed:—The singing gets worse and worse; I would not go two yards to hear the public vocalists; they sing out of tune and time, indeed the sound does not come quick enough to get a musical phrase quite in its own measure, but left to the taste (!) of the singer to make what suits his or her throat best. Will you correct my spelling, if it require it, for although I have a copy of what I send for *Muttoniana*, I have little time to correct it. I hope you are well.—From yours truly,

G. FLOWERS.

Dr. Queer is well—so well that he has corrected the spelling of Bachelor Flowers, which he (Queer—as Dr. Shoe would add) flatters himself is now immaculate. Who is the nevertheless, who is the "funny writer" in *Muttoniana*? Dr. Queer would fain be enlightened.

LE TRE NOZZE.

SIR,—Please favor me, through the medium of the *Muttoniana* newspaper, with the name of the composer of the opera of *Le Tre Nozze*, the time at which it was performed, and also who was "Luisa" in the opera. Please answer under the head of "Old Subscriber."—Yours truly,

"OLD SUBSCRIBER."

Le Tre Nozze Dr. Queer remembers well, as the composition of Signor Alary, who "arranged" *Don Giovanni* for Mario. It was first given in Paris, 1851, and subsequently at Her Majesty's Theatre, in London, the summer of the same year. The Luisa was Madame Sontag, who sang the polka, which the late and great Lablache polked. At the same time, "Old Subscriber" may be older than Dr. Queer wits.

BACH'S PRELUDES AND FUGUES.

SIR,—Will you kindly permit me to ask in your valuable column, which is the most correct and complete edition of Bach's pedal figures? and oblige, yours very respectfully,

A CONSTANT READER.

Huddersfield, Nov. 28th, 1864.

Why, of course, the complete edition of Bach's works, now publishing in Germany, contains the "most correct and complete" edition of the *Pedal Fugues*, as of everything else composed by Bach. Ask rather Mr. Secretary G. (C. P.) Grove.

PHASEY.

NO. 1.

SIR,—As the name of Phasey occurs but once in the huge directory, I suppose the extreme egotism displayed by that Phasey in his note about his name, must be excused. I happen to be a sincere admirer of his musical talent, but I can't say I think he shines on paper, at least when Phasey is his subject. Why not stick to the harp? He was all right there. I, for one, never mean to ask his authority for taking the "liberty" to say that he plays very well, and very seldom, and that I would rather hear him play one bar, than a whole rondo from those who perform more frequently and less agreeably. A *liberty* indeed! O Phasey!!!

WHISKY.

NO. 2.

SIR,—In reference to Mr. Phasey's letter, allow me to say, that, as long as he plays so charmingly, people will keep speaking handsomely of him, whether he likes it or not. Permit me also to express the pious wish that he may never have anything worse to swallow than the complimentary remarks of "Grub" and "Dartle Old," who are probably better able to appreciate the beauty of his tone, and the certainty of his execution, than he imagines.

GIL BLAS.

Dr. Queer having two times perused the foregoing, has adopted the conclusion that Mr. Phasey is the best judge of his own affairs.

L'AFRICAIN.

SIR,—The whole musical Paris is in a fever of excitement with regard to the impending production of *L'Africaine*. Every seat is secured for the first three representations, and only the other day the fabulous price of 200*l.* was offered for ten stalls for the first representation, but declined. It is somewhat uncertain at present when the great event will take place; three acts have been fully rehearsed, but even to these much remains to be done, and there is a rumour which it is to be hoped will prove erroneous, that M. Félicien has made some very serious cuts in the third act merely for the purpose of facilitating a grand scenic effect. This would be an abominable piece of vandalism at which every musician would feel justly indignant; but those who are

behind the scenes allege that the work in its original form is undeniably over long, and would consume more than five hours in representation. This would be pleasant at our Royal Italian Opera, where the performance commences at the aristocratic hour of half-past eight; but though excisions may be tolerated if made simply to reduce the opera within reasonable limits there would be no condemnation too strong for the curtailment of Meyerbeer's music in order to give greater scope to the scene painter and the mechanician.

PONTIFEX FOURAGES.

Dr. Queer can well understand the "fever of excitement" under which labors "the whole musical Paris." Nevertheless, M. Fétis will throw cold water over it, as is and has always been his wont. As for Vandalism, that is another name for *Fétisme*. Dr. Queer never tolerated "excisions," even for the "greater scope of painter and mechanician."

JULES JANIN AND THE FRENCH ACADEMY.

SIR.—There were two places vacant in the French Academy—one by the death of the poet, Alfred de Vigny; the other by that of M. Ampère, the professor and historian. For the former two candidates presented themselves—M. Camille Doucet, the author of various dramatic pieces, and Chef de Cabinet of, I believe, the Minister of the Imperial Household; and M. Autran, a man of some literary merit. For the latter, M. Jules Janin, whose standing as a man of letters dates from more than 30 years ago, and whose reputation as a literary critic and *feuilletoniste* is European; and M. Prevost Paradol, also well known as a brilliant writer in the press. The election took place yesterday. M. Camille Doucet was elected by a majority of 17 to 14 votes given to M. Autran; and M. Prevost Paradol by 16 to 14, given to M. Jules Janin.

YAXTON LAMB.

Tant pis (Dr. Queer imagines) for the French Academy. Jules Janin, for the honor of French literature and French probity, should have been made an "Academician" a quarter of a century since. He may console himself with the self-dedicated epitaph of the celebrated Pyrrhon:—

"Cy git Pyrrhon,
Qui n'était rien,
Pas même Academicien."

Nevertheless, Charles Lamb Kenney's anticipatory epitaph on the director of the Royal Italian Opera:—

"Cy git Gye"—

is unsurpassed for brevity in Dr. Queer's experience.

A POET LAUREATE AND A LIBRETTO.

SIR,—I read somewhere, the other day, a story (which I do not believe) to the effect that Mr. Tennyson was preparing a *libretto* for one of our English composers. Fancy such a razor being used to cut such a block as an opera-book into correct musical shape! Altogether, there have been very few happy unions between music and poetry. When music has been "married to immortal verse," "immortal verse" has generally made a very bad match; and there have also been numerous cases of *mésalliance* between fine music and worthless words. As regards opera, however, the music has had the best of it, to such an extent that it has completely crushed the words. Indeed, the whole history of opera is a history of the constant growth of the musical portion of lyric drama at the expense of the words. The importance of the composer as compared with the poet has gone on increasing until, now, the latter has become quite subordinate to the former. He is a poet no longer, and too often a mere maker-up of doggerel.

If Mr. Tennyson wishes to be of service to our national music, he will not waste his poetic genius upon a libretto, but will be content to give his chosen composer (whoever the fortunate one may be) ballads or songs which may be set to music without being overlaid in the setting, as in our modern operatic system must always happen. English composers, moreover, have a particular talent for ballad-writing. Hence, no doubt, the superabundance of ballads noticeable in so many of the works of our native composers. The peculiar relations existing between composers and publishers in England are often referred to in order to explain this artistic fault; and when one or more ballads occur in an opera neither in character with the rest of the work nor well placed in a dramatic point of view, it is often remarked by operatic critics that they have been "written for the music-publisher"—meaning that they have been written out of consideration for the music-publisher's pocket, with a view to their sale as detached pieces. May not this, however, be a notion spread by the composers, many of whom have a talent for ballad-writing which is appreciated by the public? whereas, if they have a talent for any other kind of composition, it is perhaps not appreciated, or, at all events, not to the same extent. If the publisher likes his profits, the composer also likes his encores; and this sort of homage is scarcely ever paid to him except after a ballad.

There are also the singers to think of, and it is often with the view of pleasing an estimable soprano, of satisfying an exacting tenor, of pacifying a querulous baritone, or of conciliating an offended contralto—all piqued at the comparative insignificance of their respective parts—that ballads are dragged by the neck and shoulders into our English operas. The tenor in *Don Giovanni* has one solo—a good one, but one only; Don Giovanni himself has only one, which is sung in about a fourth part of the time that the baritone of an English opera takes to draw out each of the two verses of his inevitable ballad. But an English tenor would rather not sing than accept a part with only a single air in it; and he will not thank the composer much for a part that contains only two—unless, indeed, he has something overpoweringly good assigned to him in the concerted pieces and finales. The great object of some tenors is to astonish the audience by their persistence in dwelling upon A flat, supposing that to be the highest eminence that they can conveniently attain. Once perched in safety on an A flat, a tenor will remain balancing himself upon it for some seconds, like a dancer poised on the tip of her toe. A baritone, too, who has a tolerable F at the top of his voice naturally wishes the public to notice it, and accordingly holds on to it in their presence until they applaud him for his tenacity, if for nothing else. These little weaknesses (otherwise these strong points) of the principal singers must be studied by the composer, or they will not study his operas. Often, too, the composer is not at all unwilling to attend to them. Operatic composers are not the only artistic producers who, for the sake of making a hit here and there, will commit the grave error of sacrificing the whole of a work to parts of it; and when a ballad, or, as sometimes happens, a series of ballads, are introduced into an opera *à propos* of nothing particular—and when these ballads are "vociferously applauded" and "enthusiastically encored," as will also happen, then the music-publisher is not by any means the only person to blame. A certain amount of censure may also be bestowed on the singers, on the public, but, above all, on the composer himself.

PURPLE POWIS.

Dr. Queer is of opinion that Mr. Purple Powis had better mind his own affairs. No doubt Mr. Purple Powis is *tant soit peu* a poetaster, and fancies, like all poetasters, that when he makes a "libretto" for a musician, his libretto is to be everything and the musician's music nothing. The musician might sing to him, with Horace, in sapphic trimeter *a posteriore*—or if he prefers it, choriambic diameter (a *choriambus* being, nevertheless, not a simple but compound foot):—

Lydia, dic, per omnes
Te deos oro, Sybarin
Cur properes amando
Perdere?—

To which sweet and playful *tristrophe*—or *distrophe*, as sometimes printed—Mr. Purple Powis would find it somewhat difficult to reply, seeing that the musician, maugre Richard Wagner, *must* be the chief and directing mind in any such alliance. Here, for example, is an instance of a poet—Dr. Thaddeus Wing—who proposes two quinquelinear strophes, to be set to music by Herr Schachner. Dr. Queer subjoins the quinquelinears:—

1.
There was an ould critic call'd "Paddy,"
From Kilkenny city, be dad, he
To London town came
To get him a name,
But small name did he get, this ould "Paddy."

2.
There was an ould Dudley and Ward,
High-born, and rich, and a lord—
But a nobleman not,
For he sometimes forgot
Gracious act for slight wrong to award.

Dr. Queer defies Herr Schachner to anastomose—that is to communicate at the extremities—with the foregoing, short of frequent antastrophe, in the shape of inversion, or words post-poned.

Nondum subactâ ferre jugum valet
Cervice—

Which would read:—"Not as yet on her tamed to bear the yoke is she able neck." Thus V. *Odarium Lib. ii.*, 2.—*Horatii Flacci*. So would the musician have to disport himself in setting to music the quinquelinears of Dr. Wing. O by Abs! O by Adnan! Nevertheless, on Shrove Tuesday, Dr. Queer fell over a paradox. Next week he removes, in consequence, to the Fish and Volume.

C. Phillips T. Queer.

Shoebury—Boot and Hook—April 14.

MONDAY POPULAR CONCERTS,

(St. James's Hall.)

ONE HUNDRED AND SEVENTY-SEVENTH CONCERT,

On Monday Evening, May 1,

The programme will include Mozart's quartet in D minor; Beethoven's trio in E flat, op. 70; Beethoven's sonata in E minor, op. 90, for pianoforte alone, &c. Violin, Herr Joachim; violoncello, Signor Piatti; pianoforte, Mr. Charles Hallé. Vocalist, Miss Edith Wynne. Conductor—Mr. BENEDICT.

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(St. James's Hall.)

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ONE HUNDRED AND SEVENTY-SIXTH CONCERT.

On Saturday, April 23th, the programme will include Mendelssohn's Quintet for stringed instruments, in B flat, op. 87; Beethoven's Sonata in A flat, with the Funeral March, for pianoforte solo; Mendelssohn's Pianoforte Quartet in B minor. Pianoforte, Mme. Arabella Goddard; violin, Herr Joachim; violoncello, Signor Piatti. Vocalist, Mr. Cummings. Conductor—Mr. BENEDICT. Sofa Stalls, 5s.; Balcony, 3s.; admission, 1s. Tickets and programmes at CHAPPELL & Co.'s, 50, New Bond-street.

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TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co.'s, 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

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TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

DEATH.

On Saturday the 8th inst., CHARLES WEICHEL COLLARD, eldest son of CHARLES L. COLLARD, Esq., of Grosvenor Street.

TO CORRESPONDENTS.

J. H. N.—Madame Pasta re-appeared at Her Majesty's Theatre, if we remember rightly, about 1850, playing in selections from *Medea* and *Anna Bolena*. She also sang at a concert, in the same year, a duet with her pupil, Mdle. Parodi.

The Musical World.

LONDON: SATURDAY, APRIL 15, 1865.

THE edition of a series of hitherto unprinted national songs, according to Beethoven's own manuscripts, and published, thanks to the efforts of Herr Franz Espagne, assistant in the musical department of the Royal Library, by Peters, Leipzig, has once more directed the attention of the artistic world to these relics, and

in addition to doubts as to their authenticity, given rise to all sorts of erroneous remarks, some of which affect me personally. Bearing in mind the lying and calumnious reports and assertions circulated immediately after the relics were secured for the

no one who can furnish a connected account, corroborated by written documents, of all the circumstances. The task of committing to paper a recital of the transaction, which belongs to two distinct periods, together with all the material facts intimately connected with it, is the easier for me, as some of the gentlemen to whom I have referred are yet alive. Two only are deceased: Alexander von Humboldt, and Professor Dehn, "custos" or keeper of the musical department of the Royal Library, Berlin. Historical facts should always be definitively settled during the lifetime of at least some of the witnesses of, and actors in, them, for it is only on this condition that no violence is done to the faith in what is asserted, while, at the same time, opponents, or persons only superficially acquainted with the facts of the case, are deprived of the opportunity of advancing erroneous statements which are being continually put forward. It is almost superfluous to remark that to separate personal from historical matters is an impossibility.

Among the manuscript portion of the relics, the score of the opera of *Fidelio* in its original form was the only thing which I regarded less as my own property than as a legacy intended by its author for the world of art. I was justified in entertaining this opinion, by the words of my dying friend when he handed the work over to me. In consequence of this, I felt I was not entitled to consult simply my own wishes in its disposal. All the other original manuscripts were my undisputed property, with which I could do as I saw fit; they were presents which Beethoven had made me, during the many years we were together, as occasional proofs of his gratitude for services rendered, and sacrifices incurred. He knew that he could not gratify me more than by presenting me with one of his autograph works,* on which, as a rule, he set little value. Had not this been the case, his brother and nephew, whose sentiments are generally known, would have exerted themselves to oppose me. The former died in 1847, and the latter in 1848.

A similar proof was the donation of the score of Scotch, Irish, Spanish, Portuguese, French, Danish, and German national songs, all, by the way, without words.† This score, also, found its way

* When, at some future day, the very considerable number of letters addressed to me by Beethoven are laid before the public for perusal, the reader will find passages—bearing the dates of 1823 and 1824, eventful years, as we all know—which corroborate what is stated above, and do so, I may add, in an almost touching manner. Independently of anything else, we see in them the characteristic individuality of the great man standing out with extraordinary clearness, and the truth of Göthe's words: "We love only what is individual," &c., is but too often proved. The constant change of major and minor keys, together with the form of the paper and the handwriting, at one time miniature in its size, and at another grotesquely large, presents us with the great man's picture, far truer to nature than any that could be executed in mere colours.

† It is worthy of remark that George Thomson, the collector of the Scotch and Irish national songs, kept back the words when he forwarded the melodies; with only a very few was there a characteristic title, or the first phrase or so of the opening verse. It may further be mentioned that Beethoven was engaged, as far back as 1810, with the arrangement of Scotch National Songs. This is proved by two small volumes of them in a neat hand. One of them, at present in the possession of Herr Otto Jahn, is mentioned in the Master's Biography, vol. i., p. 250. It has been submitted, also, to Herr Espagne. The other is in my hands. On the title-page is inscribed, in Beethoven's own hand-writing: "53 Schottländische Lieder—noch nicht corrigirtes Exemplar—1810—par Louis van Beethoven." (53 Scottish Songs—as yet uncorrected copy—1810—par Louis van Beethoven). These two small volumes form probably one large one, and contain the first half of the songs, of Scotch and Irish origin, arranged by Beethoven. The Edinburgh collector afforded no opportunity for arranging all the other national songs.

into the Royal Library (Hof-Bibliothek) Berlin, and it was only a very short time ago that Herr Espagne succeeded in finding all the proper words. His preface to the first number discusses the subject in detail. When, consequently, in No. 10 of the Berlin *Echo*, in reference to the advertisement of the first number of these national songs, the author of the article entitled: "Beethoven Relics," expresses his apprehension that most of the master's manuscripts have been scattered about and all trace of them lost, just as the first impressions of his earlier works, and then goes on to remark: "Fortunately, Schindler became the proprietor of much that was valuable, even during Beethoven's life-time, and, also, at the auction of his papers, &c.;" the last assertion is to be corrected in conformity with what I have previously stated. That I was not in Vienna but in Pesth, during the public sale, or rather, *reckless sacrifice*, of Beethoven's effects, has already been stated in the Biography of the master, vol. ii., p. 370. I had had enough of the disgraceful depreciation, previously agreed on by two music-publishers, who had conspired for the purpose, of many of the compositions in question, which were treated as though they were the rubbish left by some itinerant Viennese musician.* Unfortunately, after these unexpected occurrences, it was too late to reproach myself with not having got the master, during his life-time, to give me a greater number of the grand scores. All that was requisite would have been a fitting opportunity and the expression of a wish on my part. Had I asked for them, we should now possess them all, and they might materially advance our knowledge of the musical art.

I.

As far back as the year 1842, I became acquainted with Herr Dehn, through the instrumentality of my highly respected friend and patron, Herr David Hansemann, of Aix-la-Chapelle, and Royal Prussian Minister of Finance in 1848. A correspondence immediately sprang up between Herr Dehn and myself on subjects connected with art in ancient and modern times. It may easily be imagined that I soon made mention of the treasures in my possession, in the way of autograph manuscripts of Beethoven. Dehn expressed a wish that these should be handed over, either partially or entirely, to the Royal Library, so that a serious beginning might be made towards a collection of objects of this kind, for as yet, he said, the State Library possessed hardly any autographic manuscripts of Haydn, Mozart, or Beethoven. Another subject, discussed with equal warmth in our correspondence, was the musical periodical: *Cäcilia*, which, after an interruption of several years, had again been published, in 1841, at Schott's in Mayence, and, moreover under Dehn's editorship.

At the time of my correspondence with the learned "Custos" my position had, for some considerable time, been a free and independent one, as is proved by my residence in Paris, in the years 1841 and 1842. Dehn had declared that he did not approve of my abandoning the practical exercise of my art, and repeatedly expressed a desire to see me soon again actively employed in the orchestra. But the disagreeable experience I had gained in my intercourse with *dilettanti*, an experience capable of crushing the most glowing zeal, and then the fact that virtuosity—paralysing every effort for what is right and good in music—had just attained its greatest height,—all this had filled me with irresistible repugnance to music in general, so that I always gave my well-meaning friend evasive answers, although such a course was in direct opposition to the religion I nourished in my soul for art. Dehn,

however, was not to be diverted from pushing forward nearer and nearer to the attainment of his wishes, until on the 24th May, 1843, he wrote as follows:—

"Since Rellstab has been stopping in Paris, I have undertaken the theatrical notices in the *Vossische Zeitung*, and lately, happening to meet with a very good opportunity, hinted at an appointment, which (without naming you) would just suit you. . . . You must be installed here in an independent position as director of the hitherto so-called 'Royal School of Music,' which, supposing the right man is placed at its head, may become the foundation of the proposed Conservatory. . . . I conclude this subject to-day with the exhortation: 'Come here as soon as ever you can!! Bring some of your treasures with you to show people!!'"

In order to give a clear notion of the manner in which our affairs were mixed up I will add another passage from the same letter. It is as follows:—

"I need not tell you how glad I should feel to be on terms of still greater intimacy with you, if only on account of the *Cäcilia*. But you frightened me by your first letter of refusal; I come to you, however, once more, and call upon you to write at least an article on the present tendency of the *Cäcilia*; I will not grow proud at any praise you may happen to accord, but will profit by any hints you may throw out of existing deficiencies. I know that you write without any reservation, and it is for this very reason that I apply to you. . . . I should think you might soon do it. Whatever is the upshot, I am thankful to you beforehand."

Impelled principally by a feeling of curiosity to become acquainted with the Royal School of Music, of the existence of which I had previously not even been aware, I did not hesitate long before setting out upon my journey. I arrived in Berlin as early as about the middle of June. Scarcely had I paid a visit to the worthy "Custos" surrounded in the Royal Library with thousands of objects all belonging to music, before I hastened to wait upon his Excellency, the Count von Arnim-Boytzenburg, Minister of the Interior, whose especial esteem I had won during the three years he acted as President of the Royal Government in Aix-la-Chapelle. I had to thank principally this distinguished statesman for having been able—during the short period just mentioned, in my task of organising musical matters in Aix-la-Chapelle, to fulfil which task I had been expressly summoned by the town itself—sometimes to give the public something worth hearing both in church and concert-room. Not only did Count von Arnim know how, under the existing and anything but satisfactory circumstances (even in a social point of view) to advise, but, if necessary, by an energetic word addressed to certain quarters, to aid as well.

On communicating the double object which brought me to the capital, I was not only kindly received by his Excellency but enjoyed the benefit of his advice. The subject of Beethoven's relics was treated by him as though it had been one of national interest. As it would be necessary, however, to bring the subject under the immediate notice of the King, Count von Arnim thought it ought to be confided to no one but his friend, Alexander von Humboldt, and promised to take the necessary steps immediately. A few days subsequently, I received an invitation to go and see that prince in the domain of knowledge, and was received as though I had been an old acquaintance of many years' standing. Humboldt was already informed of the whole case, Meyerbeer by the way having rendered essential service. How the great man took up our cause, shall be shown by a passage out of the first letter he wrote me, and I have four letters of his to show.

Humboldt was aware, also, of Dehn's plan with regard to the Royal School of Music, but would not give his opinion till afterwards; in the meanwhile, he advised us to proceed with the greatest prudence. I had, however, rendered myself well acquainted with the state of matters, partly from personal knowledge, and partly from the public statement of Professor Rungenhagen.

* The article lately published in No. 36 of the *Deutsche Musik-Zeitung*, and entitled: "Verlassenschafts-Abhandlung," of Mozart's effects, etc., in December, 1791, affords a notion of the similar course pursued with regard to Beethoven's effects in November, 1827.

When the director of a Royal Educational Institution is allowed to apply to his own use the by no means inconsiderable sum voted for the institution, and, instead of appointing competent teachers for the various subjects, has instruction imparted, after the Lancasterian system, by the more advanced pupils, there is an end of everything. Such was the state of things in the Royal School of Music, Berlin, at that period. I had, therefore, made up my mind what course to pursue, when Humboldt intimated that he could not co-operate with me in the matter:

"Because he should be putting his foot in a hornet's-nest, out of which it is true no hornets would come, but a number of Privy-councillors, comrades of Herr M—, whose counter-workings he had often experienced at Court, and must therefore withdraw from before such little Kings."

After such a decided declaration, the plan appeared shelved for ever, although Dehn would not yet regard it as abandoned, for he thought he should still find an advocate in the Minister of the Interior.

ANTON SCHINDLER.

(To be continued.)

PARIS.

(From our own correspondent.)

The death of the illustrious Giuditta Pasta cannot create any surprise. She was in her sixty-eighth year, having been born in 1798, and had almost outlived the remembrance of her artistic fame. With modern opera-goers Madame Pasta bears the same sort of vague, indistinct reputation which Mrs. Siddons does with modern play-goers. As artists both are connected with the grand and the sublime, and neither has left behind her a successor. It is not just to call Grisi the successor of Pasta. Grisi was undoubtedly "grand" in appearance, and her voice had "grandeur" in its power and volume; but, mentally, she stooped short of what was great and never approached the "sublime." To those who have not seen Pasta in Semiramide, in Anna Bolena, in Norma in Medea, or in Tancredi, it is quite impossible to convey any idea of what may be done with these characters. Bellini made a strange mistake in composing the music of Amina in the *Sonnambula* for Pasta, who never identified herself with the part, and who, indeed, was completely thrown into the shade by Malibran's wonderful performance. In Norma, however, he fitted her powers to perfection and, even though the Milanese went frantic about Malibran in the character, the Druid High Priestess lived and died with Pasta. Pasta's voice was not of the most delightful quality, nor was her natural facility very great. By dint of study, however, and a taste, refinement and judgment that have never been surpassed and rarely equalled, she gave a character and an expression to her tones that touched the most varied chords of the human heart; while, by extraordinary perseverance and a determination which nothing could subdue, she gained a facility and an ease in her vocalization that astonished every listener. The voice of Pasta was somewhat guttural, and the only voice I ever heard which reminded me of it, though remotely, was that of Madame Guerrabella. Pasta made an immense fortune and bought a splendid villa with pleasure grounds on the lake of Como, and died there. She lived in the days of great people and was greater than them all—but one. Fodor, Camporese, Catalani, Colbran, Pisaroni, Sontag and Malibran were contemporaneous with her, and Grisi came directly after her. Malibran alone was considered more inspired as an actress and more grandly endowed as a singer. Yet they were hardly to be compared together. Pasta was Norma, Semiramide, Anna Bolena, Medea, Niobe, &c. Malibran was Amina, Fidelio, Ninetta, Rosina, Zerlina, &c. In *Semiramide* Pasta would have played the Babylonian Queen and Malibran Arsace. In *Don Giovanni* the former Donna Anna, the latter Zerlina. In this distribution of characters it must be borne in mind that Malibran could as readily have accommodated her means to Semiramide and Donna Anna as to Arsace and Zerlina and that she had frequently played them, while Pasta could not have changed her parts

without serious detriment to her talent. Peace to them both! We shall not look upon the like of either soon!

Ricci's opera buffa *Crispino e la Comare* has at last being produced at the Italiens and has created great laughter if no very extraordinary success. Coming after *La Duchessa di San Giuliano* it had a capital chance, and in reality the public were delighted with the change from gloomy horrors and heavy music to grotesque and laughable incidents and music as light as foam. I forget how many years ago it is since Ricci's *Crispino e la Comare* was brought out at your St. James's Theatre, when the Italian Buffo Company was imported by Mr. Charles Braham. Neither can I recall the name of that eminent Neapolitan buffo, whose humour no one could appreciate and whose voice—to quote a great authority—"resembled a post mortem sneeze rumbling in some far sepulchre." Neither did the music make a profound impression on me, although one passage I was in the habit of humming, but that was in a great measure taken from *Cenerentola*. Still *Crispino e la Comare* contains some really attractive music; but to give it effect you must have good singers and actors. Now, I need not inform you that Signor Zucchini, who sustains the part of Crispino, is far from being a good actor or singer, and when I add that he has associated with him, as two buffos, Signor Mercuriali and Signor Agnesi—the Signor Mercuriali of Her Majesty's Theatre—I may leave you to guess how far short of excellence the performance is. And yet, so capital is the music and so dramatic the situation of the trio for Crispino, Mirobolano and Fabriccio, in which the last-named endeavors to part the other two who are incensed against each other, that that piece creates a furore nightly and is encored with acclamations. Madlle Vitali, as Annetta, the wife of Crispino, sings and acts in a very pleasing manner, and is well suited in the part. I like her far better in Ricci's music than in Verdi's or Donizetti's. In the small tenor part Signor Brignoli finds few opportunities of distinguishing himself. His best effort is in a duo with Fabriccio (Signor Agnesi). Perhaps your readers would like to have some idea of what *Crispino e la Comare* is all about. Well then, here goes as briefly as I can. Once upon a time, and very good time it was, there lived in some place or other—let us say in Venice—a cobbler, or mender of soles, named Crispino, who had a young wife, Annetta, who plagued his life out, and made him as jealous as Othello. Well, poor Crispino, like the tenor in *Der Freischütz*, being able to bear his fate no longer, goes to the well to drown himself; but, just as he is about to take the plunge, he sees issue from the well the fairy Comare, who bids him be of good cheer, gives him heart, and makes him a doctor on the spot. How he is to make his fortune is plain. When he pays a visit he can tell whether the patient will live or die. In the latter case the fairy Comare, who is no other than death, will stand by the bed side. Crispino at once tests the truth of the fairy's magic power. A mason has fallen from a house-top, and everyone, even the doctors in consultation, declare he is dying. Crispino, who sees no vision near him, boldly proclaims his recovery. The man gets well, and the cobbler, become physician, grows famous and wealthy in his new calling. Prosperity, however, makes him vain, sour, and arrogant, and he not only treats his wife shamefully, but despises the warning of the fairy who has raised him into fortune and reputation. It is foolish to provoke Essences. Supernatural beings have their feelings as well as your even mortals. The fairy, to punish master cobbler for his base ingratitude and disreputable conduct, carries him off to the infernal regions, half frightens him out of his life, and, having brought him to his senses, makes him repent of his evil ways, leads him back to the upper world, and places him in the bosom of his family, where, we may reasonably hope, he will learn to mend his manners and be content with the lot marked out for him by Providence. If *Crispino e la Comare* could have Tamburini, Ronconi, Lablache, Mario, Adelina Patti, and Grisi in the cast it would doubtless have a great reception. With Signors Zucchini, Mercuriali, Agnesi, and Brignoli, Madlles. Vitali and Vestri, I can only predict for it an ephemeral success.

Nothing of the *Africaine*—nothing definite. The cry is still, it will be produced the latter end of the month. I see no sign of such a consummation, devoutly as it may be wished. I expect, indeed, it will take a month at least to complete the rehearsals, and whether the *mise-en-scene* will then be "ship-shape" I cannot affirm. At the Opéra-Comique they are rehearsing Hérold's *Pré*

aux Clercs, which will be given with the following strong cast:—Mergy—M. Achard; Comminges—M. Couderc; Cantarelli—M. Sainte-Foy; Girod—M. Crosti; Isabelle—Mlle. Cico; Queen Marguerite—Mlle. Monrose; Nicette—Mlle. Girard.

Macbeth is to be produced this evening at the Théâtre-Lyrique. I have secured my stall, but may not be able to attend in *propria persona*. Should I do so, I shall send you a telegraphic despatch to-morrow about the success of the opera, of which I entertain not the least doubt. The following official announcement has been issued from the theatre:—"Macbeth, a grand opera in four acts and ten tableaux, will be represented for the first time at the Théâtre-Lyrique Impérial on Wednesday, April 12. The work, the most grandiose, the most elevated from a dramatic art point of view which Verdi has written to this day, will be mounted with all the care in the execution, all the luxury in the costumes and decorations which have been imposed on the direction by the vast reputation of the author of the *Troatore*, *Rigoletto*, *Violetta*, &c. *Macbeth* must be considered a work especially composed for the Théâtre-Lyrique; it comprises not less than twelve new morceaux. In the third act will be introduced a *Ballet Fantastique*, the music of which Verdi has also written expressly for the theatre. *Macbeth* will have for its principal interpreters Madame Rey-Balla, MM. Monjaux, Ismaël, and Petit."

At the Seventh Concert of the Conservatoire I found to my surprise—were I a Frenchman, I should be inclined to add "indignation"—that the *scherzo* only of Mendelssohn's symphony-cantata, the *Lobgesang*, was given. Why so learned a society, and one which affects to uphold conservatism at all hazards, should thus desecrate one of the masterpieces of music I am at a loss to know. The entire audience encored the *scherzo* with one voice, and yet not one voice was lifted up to protest against such a proceeding, such capital judges are the French of good music, and yet so indifferent are they as to the regard and reverence which should be paid to it.

The programme of the eighth and last concert of the third series of Popular Classical Music, which took place on Sunday last, was as follows:—Overture to *Fidelio*, in E major, No. 4—Beethoven; Andante Religioso—Mendelssohn; Overture to *Leonora*, No. 1—Beethoven; Hymn—Haydn; Overture to *Leonora*, No. 3—Beethoven; Symphony in A—Beethoven.

A dismal dreary piece, devoted to the glorification of Napoleon Bonaparte in the early days of his career, which was revived at the Cirque a few days ago, gave rise to a "manifestation." I was not present, but M. Sarcey, the critic of the *Opinion Nationale*, gives a graphic account of what took place. He remarks that such theatrical glorifications of the founder of the Napoleonic dynasty were intelligible under the Restoration, and even under Louis Philippe. The introduction of the Imperial cocked hat and grey overcoat on the stage was considered at that time as a kind of political protest, and therefore was highly popular. But at present, says M. Sarcey, such a feeling is impossible. "When the nephew is at the Tuileries, people do not see the object of bringing out the uncle at the Circus." One phrase, on the first night, excited a perfect tempest, and has since been removed. Madame de Beauharnais comes on and introduces to Bonaparte her two children; the general takes on to his knee the little girl who subsequently became la Reine Hortense, and says:—"This child will have great influence on the future of her country." This was more than the public could stand, and there was a fearful row. At the last act, when Bonaparte, addressing his soldiers after the fall of Mantua, tells them that France to be happy "only requires to possess organic laws," the public burst out into ironical laughter, which M. Sarcey thinks "decidedly disrespectful to the organic laws." All the opposition papers make great fun of this piece in their theatrical *feuilletons*—and as nothing is allowed to be produced on the stage without the *visa* of the Government censor, it is to be regretted that the opportunity should have been afforded. It is the more to be regretted, as in another piece, brought out at the Français, the censors insisted that the title, "*Le Lys*," should be changed—the *lys* (or lily) being the emblem of legitimacy—and *L'Œillet Blanc* was substituted instead. In this play the censors also found fault with the words "*Vive le Roi*," and struck them out. The drama has nothing political about it, and the scene is laid in 1793.

MONTAGUE SHOOT.

Paris, Wednesday, April 12.

MONDAY POPULAR CONCERTS.

(From the *Morning Herald* and *Standard*).

The fourth morning, or afternoon performance, given on Saturday, was of more than ordinary attraction, as the following programme will show:—

PART I.	
Quartet in C, No. 6, for two violins, viola, and violoncello.	Mozart
Serenade—"In Youth's Season"	Gounod
Sonata—"The Invocation," Op. 77, for pianoforte	Dussek
PART II.	
Song—"Thro' the night"	Schubert
Sonata in A minor, Op. 47, for pianoforte and violin (dedicated to Kreutzer)	Beethoven
Conductor—Mr. Benedict.	

The grand sonata of Dussek—now rendered as popular by Madame Arabella Goddard as nearly any one of the sonatas of Beethoven—was played for the fourth time at the Monday Popular Concerts by that renowned pianist, and no doubt helped in a great measure to attract the crowd which filled St. James's Hall to overflowing. Another especial attraction was the favorite "Kreutzer" Sonata of Beethoven, for pianoforte and violin, performed by Madame Arabella Goddard and Herr Joachim. Judging from its having been played no less than twenty times at the Monday Popular Concerts, we are bound to conclude that the "Kreutzer" Sonata is the most popular piece ever introduced by the director, and when executed by the "incomparable pair" never fails to draw a large section of the musical public to hear it. Both sonatas were superbly played, and both created a profound impression. Madame Goddard's performance of Dussek's "Invocation"—as, indeed, of all the great classic works—is absolutely unique. It is not merely that it is impossible to discover a flaw in her execution, that her taste is supreme, her expression invariably real and absorbing and her style a model for all executants, but that there is a freedom in her manner which implies the absence of all artifice—one of the strongest manifestations of genius—and an amount of ease—consummate ease—as Scott says—

"The ease
Which marks security to please"—

which cannot belong to secondary artists, and which brings the conviction of supremacy to every listener. Even those who do not understand pianoforte playing are made to feel the full force of Madame Goddard's wonderful talent.

The other piece, Mozart's lovely and masterly quartet—it, too, being a great favourite at the Monday Popular Concerts—was recommended by a very splendid performance on the part of Herr Joachim, Herr L. Ries, Mr. H. Webb, and M. Paque, the audience almost forcing an encore in the case of the slow movement.

Mr. W. H. Cummings sang the quaint and beautiful serenade from the *Mock Doctor* of M. Gounod, and Schubert's charming song, in his very best style, and was called on to repeat the latter. When Mr. Cummings does not strain his voice his singing is sure to tell—showing that he has a style which should be adhered to. Giuglini never attempts to be Mongini, nor does Mario try to be Sims Reeves.

Three additional morning performances are announced for Saturdays, April 29, May 13 and 27. Of the recent evening performances we shall shortly give a brief account.

HERR ENGEL A PHILOSOPHER.

Herr Engel, who so manfully took up the cudgels for the English press in Vienna, is able to take up the same weapons on his own behalf, when there is need, and, what is more, to mark out a line of conduct for himself as an artist, alike wise and honorable, as the following anecdote related in the *Constitutionnel* cannot fail to show:—

"Mais, dans ce congrès annuel, dans cette diète dont Paris est le siège, nous cherchons encore parmi les noms des représentants celui de Engel, l'organiste. A défaut d'un concert promis par Engel, nous nous contenterons d'une de ses anecdotes. Ce remarquable fantaisiste faisait dernièrement une tournée en Allemagne. Averti de son arrivée dans la ville de..., un grand et hautain personnage prépara une soirée où Engel fut invité à venir toucher de l'orgue Alexandre. A l'heure indiquée, Engel arriva dans une excellente tenue, la boutonnière de son habit encombrée de ces ordres dont la multiplicité compose aujourd'hui des brochettes et des rosettes si étrangement diaprées. Une fois le maître de la maison salué, Engel tira de sa poche une boîte dans laquelle il enferma tous ses ordres. 'Pourquoi cette cérémonie?' demanda-t-on. Une fois entré dans le salon, dit Engel, je n'ai plus besoin de ces insignes. Connaissant les sentiments de la maison pour les artistes, je les ai portés en vue des domestiques, qui, sans cela m'auraient fait monter par l'escalier de service."

Bravo, Engel! May your shadow never be less, nor your substance in any way diminished!

SACRED HARMONIC SOCIETY.

(Communicated.)

The thirty-second annual meeting of the society took place at Exeter Hall. John Newman Harrison, Esq., president of the society, since its formation, occupied the chair. The report, besides passing in review the operations of the society during the past twelve months, contained allusions to several other matters of musical interest. After stating that the society had given fourteen concerts during the past year, and that the subscriptions were greater in amount and number than in any previous year, also that numerous donations had been made to the library, it alluded to the hearty commendation bestowed on the performances from all quarters during the season. The report then gave an abstract of the year's accounts, whereby it appeared that—

The general receipts have been	£	s.	d.
And the payments	5,451	9	7
	5,185	12	11
Leaving a balance in hand of	£	s.	d.
	265	16	8

The amount of property possessed by the society, besides the cash balance above mentioned, may be stated as follows:—

Stock in the Public Funds—	£	s.	d.
New Three per Cents	2,250	0	0
India Five per Cent. Rupee Stock	1,000	0	0
	2,250	0	0
Estimated value of Library, Stock of Music, Copyright, Works of Art, Furniture, Fittings, &c.	4,600	0	0
	£	s.	d.
	27,850	0	0

It will be seen in the accounts of the Society that the expense of the Great Choral Meetings specially maintained for the purpose of improving the metropolitan Choir of the Triennial Handel Festivals has again been a charge on the Society's funds—£411. 2s. 2d. having been disbursed on this account during the past year. The members of the Society are aware that the committee have refrained from seeking subscriptions from the members of this choir, or of permitting admission thereto by visitors upon payment. By this means they have maintained for the choir its primary character, viz., being contributory to, and aiding, the Handel Festivals. Heavy as the yearly outlay has been for this purpose, the committee do not regret it, as there can be no doubt that the continued practice of this large body of carefully-selected choralists tends greatly to the efficiency, and consequently to the popularity, of the Handel Festivals. Having in view the Triennial Festival of 1865, the committee have recently caused the several departments of the choir to be carefully revised, and additions have been made thereto—after individual trial of competency—of several hundreds of ladies and gentlemen who had applied for admission. The first meeting of the choir in the present season was held at Exeter Hall, on Friday, 3rd of March, and this as well as the subsequent meetings were devoted to rehearsal of music for the coming festival.

The Triennial Handel Festival of 1865 has necessarily occupied much of the attention of the committee. Involving, as such an undertaking does, great devotion of valuable time by members of the committee and of the Society, it has not been without serious consideration that the labours and responsibilities of a Fourth Great Handel Festival have been entered upon. Sustained, however, by the enthusiastic commendations bestowed on the last festival and by the conviction that these great musical gatherings are exercising a powerful influence upon the promotion of Choral Music at home and abroad, the committee—knowing that they enjoy the confidence of the members of the Society, as well as all associated in these festivals—have felt encouraged again to take upon themselves this labour of love. The heartiness with which the directors of the Crystal Palace Company have entered into the requisite arrangements augurs well for the success of the coming festival, and the improvements they are about to effect in the corner galleries opposite the orchestra will not only add to the comfort of a large portion of the audience, but also be materially advantageous as regards the solo voices. The programme of arrangements for the festival was published in the first week in March, and the issue of vouchers securing seats were commenced on Monday, 13th March, at the Crystal Palace and Exeter Hall Ticket Offices.

The eve of a Fourth Great Handel Festival appears to the committee not an inappropriate time to pass briefly in review the more prominent operations of the Society in connexion with choral music. Established in 1832, it gave, during the first three or four years, various public performances on a somewhat small scale in the Lower Hall, Exeter Hall, and other places. In the autumn of 1834, the First Amateur Musical Festival (originated mostly by members of the Society) was held in the Large Hall, Exeter Hall. In 1836, the first performance of the Society took place in the Large Hall, and since that period 463

Concerts have been given in the same building with an amount of success and *éclat* which it has been the lot of few musical institutions to experience. Of these 463 Concerts, 231 (or half the entire number) have been devoted to the Oratorios and other important works of Handel. Mendelssohn's compositions have formed either the entire or principal feature of 132 concerts, and it has been gratifying to the committee to witness the favour with which these are now regarded by the public compared with the feeling displayed towards them in the earlier career of the Society. This remark equally applies to Handel's *Israel in Egypt*, which, next to the *Messiah*, has now become the most popular Handelian work in the Society's *répertoire*. It may be interesting to note that the Society's Concerts at Exeter Hall alone have afforded enjoyment to something like a million and a quarter of persons, including therein both the middle and the upper ranks of social life.

Beyond its own more immediate locality (Exeter Hall) the Society has also been engaged in important movements in connection with Choral Music. Without regard to numerous minor occasions, or to those constantly recurring opportunities for advancing the objects of musical art, in which members of the Society are frequently affording personal assistance, it will suffice to notice a few of the principal events in which the Society has been usefully and honourably employed. At the opening of the Exhibition of 1851, the Sacred Harmonic Society furnished a choral force of five hundred of its members and assistants, with proportionate professional instrumental aid, and defrayed the entire cost thereof from the funds of the society.

(To be continued.)

BEETHOVEN SOCIETY.

The performances given under the name of the above Society were resumed on Saturday, at Willis's Rooms, St. James's, and attracted a large and fashionable attendance. Why the concerts should be now given in the morning, whereas the first series took place in the evening, we are at a loss to know. No doubt the director, Mr. Charles Goffrie, can advance good and substantial reasons for the alteration. The programme on Saturday comprised Beethoven's quartets in F major, No. 1, and C major, No. 9—the executants being in both Messrs. H. Blagrove, C. Goffrie and R. Blagrove and Signor Piatti; the "Sonata Pathétique" of the same composer, and Weber's Rondo Brillante, in C major—the popular "Moto continuo"—for pianoforte, Mr. Charles Hallé pianist; solo for violoncello for Signor Piatti, and vocal pieces by Madame Rudersdorff and Miss Susan Galton. We need hardly say that the quartets were performed most worthily and that Mr. Charles Hallé displayed the versatility of his talent to conspicuous advantage both in the sonata of Beethoven and the Rondo of Weber. Mr. Hallé had an audience after his own heart who listened to his playing and followed his progress with the liveliest attention. Signor Piatti played a solo of his own composition superlatively. Better solo playing was never heard.

Madame Rudersdorff came in room of Madame Liebhart, who being indisposed could not keep her engagement. Madame Rudersdorff sang twice. Her first and best essay was the air of Fides from the *Prophète*, "Ah! mon fils." Miss Susan Galton attempted Beethoven's "Per pietà." Herr Wilhelm Ganz presided at the pianoforte.

M. GOUNOD, who was lately at Varseilles, has gone to Italy. There he intends to remain some time, and it is believed with a view of making progress with his expected opera of *Romeo and Juliet*.

HERR JOACHIM left London, on Tuesday morning, for Paris. He is to play—at the next Conservatoire concert, on Sunday (to-morrow)—Beethoven's violin concerto.

MADAME ARABELLA GODDARD left London, for Boulogne-sur-mer, on Tuesday.

MOSCOW.—It is confidently stated that the support of the Imperial court being withdrawn, there will henceforth be no Italian opera at Moscow. Signor Vianesi (conductor) and Violetti (*basso*) are said to be indirectly the cause of this stop on the part of the court.

M. MARIE VON WEBER, who has lately been in Paris for the purpose of finding a publisher for the life of his great father (C. M. von Weber, *Ein Lebensbild*) has returned home without effecting his purpose.

SIGNOR GIUGLINI.—We have good authority—no less than that of his medical attendants—for stating that this eminent tenor is being rapidly restored to health. Although his illness has been severe, it has not in the least injured, or even impaired, his vocal powers, and there is no reason whatever why Signor Giuglini should not be enabled to fulfil his engagement at Her Majesty's Theatre, though it may be advisable that he should not appear early in the season.

NEW YORK.—At the fourth concert (twenty-third season) of the New York Philharmonic Society, which was held at the Academy of Music, Beethoven's Pianoforte Concerto in C minor was played by Mr. Richard Hoffman, which the *New York Tribune* thus notices:—

"The third concerto by Beethoven, for piano and orchestra, was played in a masterly manner by Mr. Richard Hoffman. It was not in the *Allegro*, nor the *Largo*, nor the *Rondo* that he excelled, but in the thorough comprehension of the whole. The *Largo* is most marked with the grander attributes of Beethoven, and to this Mr. Hoffman rendered perfect justice. His touch, firm and solid, gave out the subject with the *portamento* of a well-trained voice. His execution light, crisp, and fluent, responded to his sensitive touch, and rendered the expressive *floriture*, with that intelligent phrasing which gave the true meaning of the author. The *Allegro* and *Rondo* were marked by the same intelligent reading and the same perfection of execution. The difficulties, in which none of the tricks of modern pianism can be used, were performed without a blemish, and the scale passages, rushing up with headlong velocity, and terminating suddenly to recommence the theme, were executed with an *aplomb*, which could only be accomplished by a *technique* under perfect control. The *cadenza* in the *Allegro* was a fine piece of phrasing, of musical elocution, and a brilliant example of musical dexterity. The performance, as a whole, has perhaps never been excelled in the city, and certainly Beethoven has never had on this continent so intelligent, so sympathetic, and so faithful an interpreter."

Mr. Richard Hoffman, we believe, is the son of Mr. R. Andrews, the well-known music-publisher of Manchester.

MILAN, 1st April, 1865.—(Extract from a private letter.)—I take the opportunity of our return to Milan to let you know something about our goings on during the past year. Last spring we sang at Brescia in the *Barbieri*, *Lucrezia Borgia*, and *Robert Devereux* with such success that we were engaged for the same opera at Trieste, where we were equally fortunate. On our return to Milan we were engaged for autumn and carnival, a six month's engagement at Gerona, near Barcelona, in Spain. Here there was a double company, but Mme. Borgognoni and the baritone, Gualtiero Bolton, were the most fortunate. Out of the eleven operas (more than 100 performances) done in the course of the season, they sang in nine. Madame Borgognoni made her most successful debut in *Norma*, and afterwards sang in *Ernani*, *Trovatore*, *Barbieri*, *Traviata*, *Sonnambula*, *Linda di Chamouni*, *Rigoletto*, and a new opera composed expressly for that theatre by the maestro Orgostini, entitled *Una Vendetta*. Signor Gualtiero Bolton—an Englishman—made his debut with brilliant success in the *Trovatore*, afterwards singing in *Ernani*, the *Barbieri*, *La Traviata*, *Rigoletto*, *Linda di Chamouni*, *La Faverita*, and *Una Vendetta*. Mr. Bolton has returned to his original vocation of baritone, for although he had great facility in the upper register, most decidedly he was never a tenor. His most successful operas were *Il Trovatore*, *Rigoletto*, *La Traviata*, *Linda*, and the *Barbieri*. In the *Trovatore* he was frequently encored in "Il balen;" in *Rigoletto* always repeated the *cabaletta* in the duet with Gilda at the end of the third act, and was called before the curtain together with Madame Borgognoni two or three times. In *Linda di Chamouni* Mr. Bolton was recalled out twice after the "Malediction Scene," and, together with Madame Borgognoni, at the end of the act. Altogether, the English baritone has cause to be contented with his success. He and Madame Borgognoni are in treaty with two towns in Spain for next autumn and carnival? In all probability this couple—who are man and wife—will pay a visit to England next year. The season at the Scala has finished rather dully. Some of the stars (?) you will hear in London soon.

BARCELONA.—Gounod's *Faust* has been produced with an alteration in the cast, Mdle. Pozzi-Branzanti following Madame Volpini and Mdle. Winans in the part of Margarita, and Signor Morini making his first appearance in *Faust*. The lady is complimented by the press and is said to have surpassed Madame Volpini in dramatic force. Signor Morini appears to have created a remarkable sensation in *Faust*.

"Signor Morini, in the rôle of Faust," writes the Barcelona correspondent of the *Paris Monde Artiste*, "has made the public forget his three predecessors. Morini is the profound interpreter of sentiment and passion. He had already sung this rôle at Paris under the direction of Gounod. Morini is the true Faust of the part and the composer. In the duo of the first act, in the quartet and duo of the third, in the duo of the fifth the applause were most unanimous. In the romance of the third act, "Salve dimora," Morini was frequently interrupted by the enthusiasm of the public, who could not restrain themselves from crying out "Bravo" and applauding with favor. The *Comercio*, a Barcelona journal, speaks of Morini:—"The public expected much from the favorite tenor, and expectation was not doomed to disappointment. Morini has fulfilled the highest anticipations of the public who have admired the singer in the romance of the third act, or, to speak better, throughout the entire of the third act where the artist finds a vast field on which to display his vocal and histrionic powers. His excellent method, his masterly skill put to proof more than once in the scene, made him triumph signally and aroused the audience to the highest enthusiasm. The incomprehensible Faust of the libretto, by the play and accent of Morini, becomes the ideal personage of the German poem. This artist possesses, even to the height of the sublime, the expression of tender sentiments, &c. The romance of the third act of *Faust*, sung by Morini, is one of those triumphs which excite neither rivalry nor jealousy. It is a triumph which has reason to be so, and we rejoice in proclaiming it aloud."

ISLEWORTH.—(From a correspondent.)—Mr. Walter Goss Custard, nephew of Mr. Goss, the eminent organist of St. Paul's, gave a *Soirée Musicale* at the Infant's School Room, North Street, on Thursday, March 30th, in aid of the funds of the Isleworth Public Reading Room. Mr. Goss Custard is a pianist, and a very able one, and exhibited his talent on a variety of pieces, including Beethoven's Sonata, No. 3, Op. 2; a sonata by Dussek for pianoforte and violin, in which he was assisted by Mr. John Day; some of Mendelssohn's "Songs without words;" a Valse by Chopin; two bagatelles by Herr Kuhe; and an *Etude* and *Nocturne* of his own composition. The sonata of Beethoven and that of Dussek were greatly admired and loudly applauded. Miss Florence de Courcy, who was the vocalist, sang Mendelssohn's "Zuleika" the air "Del vieni non tardar," from *Figaro*, the "Jewel Song" from *Faust*, and a ballad called "Sweet wee bird," by Gibsons, the indiscriminating folk of Isleworth taking into their especial favor Gibsons, in place of Mendelssohn, Mozart, or Gounod, and, doubtless to the chagrin of the fair songstress, insisting on a repetition of the English song. That Miss de Courcy sang her first three songs admirably, I can avouch, being charmed indeed by the sweet voice and suavity evidenced in the lovely air of Susanna, which only wanted a little more soul and abandon to have made it perfect. Mr. Haydn Keatin accompanied Miss de Courcy in her songs.

MISS ROSA BRINSMEAD, the young and very promising pianist—pupil of Mr. W. Dorrell, the eminent professor—gave a *Soirée* at her residence, Wigmore Street, on Thursday, the 6th, and was honored by a large and elegant company. Miss Brinsmead was assisted by Miss Fanny Armytage and Miss Emily Pitt, singers, and Mr. Otto Booth (violin) and Mr. Ferdinand Booth (violinello), instrumentalists. In Mendelssohn's Trio in D minor, for pianoforte, violin and violinello, Miss Brinsmead exhibited her talent in the classic school, and was ably supported by the Messrs. Booth, the whole performance meeting with undeniable, if not boisterous, marks of approbation. The fair pianist's solos were Bach's Prelude and Fugue alla Tarantella, Thalberg's second fantasia on the *Huguenots*, and bagatelles by Gits, Chopin and Schumann, Thalberg's fantasia, played very brilliantly, securing most applause. The Messrs. Booth supplied solos on their respective instruments, and Miss Fanny Armytage and Miss Emily Pitt pleased infinitely in their various vocal pieces, the former young lady exhibiting her voice and ability to eminent advantage in Mr. Henry Smart's charming little song, "Sing, maiden, sing," and the latter giving Siebel's song, "Le parlate d'amore," from *Faust*, and the Page's song, "No, no, no," from the *Huguenots*, with appropriate spirit and expression. The two ladies, moreover, joined forces in two duets—Mr. G. A. Macfarren's "Little Children" and Walstein's "Come and find the fairies"—which they "rendered" with capital effect. Miss Brinsmead played on a very fine and powerful-toned grand pianoforte manufactured by her father.

BRUSSELS.—M. Vanderstraeten has lately published a work: *The music of the Netherlands previous to the nineteenth century*. It contains a great number of interesting historical facts connected with music. Among other things, the author has brought to light certain documents, hitherto not known, concerning a musical society founded at Brussels in the 16th century, under the title of *Ordo Musicorum*, and which was, to all intents and purposes, a regular Conservatory for the study and propagation of the art. He adduces, also, incontrovertible proofs that six similar associations existed in the Low Countries, a fact corroborating the old reputation of Netherlandish composers.

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